

Scene: horny hoppers, lowdown ladies, outrageous cocktails, and fierce looks

Are peaceful animal-rights protesters really terrorists? p8

GUARDIAN

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EDITOR'S NOTES

By Tim Redmond

> Tredmond@sfbg.com

I spent the weekend with my head under the kitchen sink, experiencing that loop of doom that makes old San Francisco houses so charming. The drain was stopped up, so I figured I'd pull the trap and clean it out, but the pipe broke in half the minute I tried to unscrew it. When I bought a new one, the pipe it attached to started to crumble, and when I replaced that one, the seals on the next pipe were shot, and after the third trip to Cole Hardware, I realized that I was going to have to pull out all of the kitchen plumbing and replace everything.

So I was lying there on my back, with dirty water and little pieces of whatever foul gunk had adhered to the insides of the old pipes dripping into my eyes, and all of the Sunday ads and advertorial sections of the *Chronicle* next to me to sop up the mess, and I started thinking about why I subscribe to *The New York Times*.

We've considered cutting it off — it costs a lot of money, and we're trying not to spend a lot of money these days. Also, if I want to, I can find all the entire paper on the Web anyway. I don't even get most of my world news from the *Times*; I read the British papers, the *Guardian* and *The Independent*.

But every morning while I'm sitting at the counter eating my breakfast, I turn to the *Times* op-ed page and get some of the most intelligent, interesting insight and commentary you're going to find on a single sheet of paper anywhere in the world. And I thought: If the *Times* was in such dire financial straits CONTINUES ON PAGE 6 >>



San Francisco style

Seven local designers who are defining the way we dress p10

Lawrence and Mari wear designs by Al's Attire, Indie Industries, Joy O.. Mi, Muscovie Design, Sara Shepherd, Shaye, Turk+Taylor
PHOTOS BY JEFFERY CROSS; PHOTO ILLUSTRATION BY MIRISSA NEFF; STYLING BY LAUREN COHEN, LAURA PEACH, AND JULIETTE TANG; HAIR AND MAKEUP BY SHAMIRA BAKER

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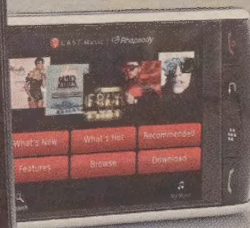
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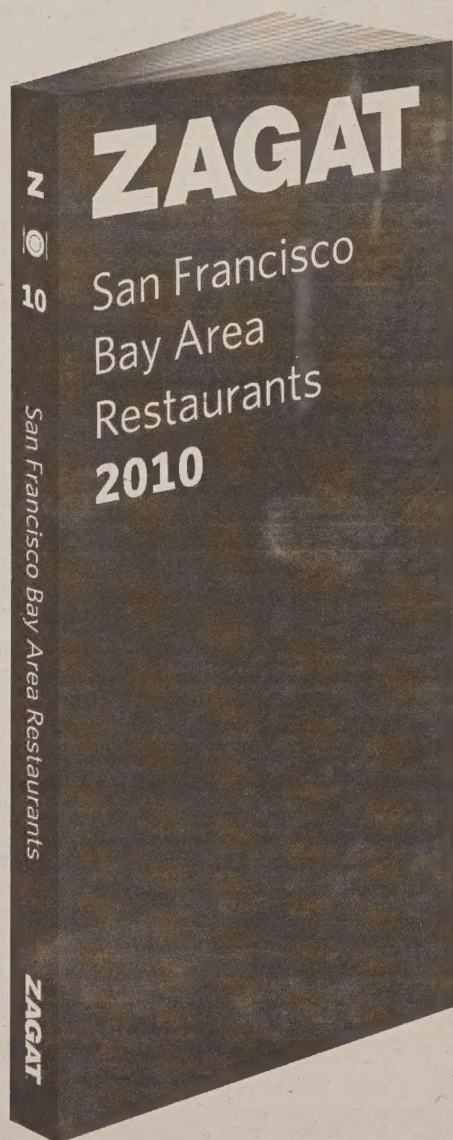
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Pricing women out of health care

By Mark Leno

OPINION While California faces some of the most challenging economic times in recent history, many residents are losing their jobs — and as a result, their health insurance. And businesses of all sizes are struggling to make ends meet, which often means slicing employee benefits.

As more people are forced to turn to the individual market for their health insurance, women in California are at a distinct disadvantage. Under a practice known as gender rating, health insurers are allowed to charge higher premiums based on a person's gender. Consequently, many women pay higher premiums than men for identical coverage. This unfair and discriminatory practice affects more than 1 million California women who currently purchase their health plans on the individual market — and undoubtedly prices many more women out of health coverage altogether.

A recent survey by the National Women's Law Center showed huge variations in premiums charged to women and men for the same health care coverage. In some cases, women paid premiums that were slightly higher than what men paid for the same policy. But in other cases, women were charged more than 50 percent more — and as much as 140 percent more — for identical health plans.

Gender rating violates the California Constitution's equal protection guarantees and goes against the state's good public policies that favor preventive health care and affordable health coverage for all Californians.

While insurers argue their insurance rate differentials are based on the actual cost of providing health care to women (even for plans that do not include maternity

CONTINUES ON PAGE 6 »

THIS MODERN WORLD

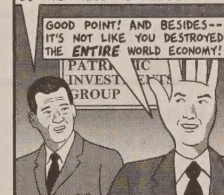
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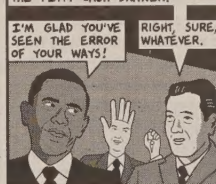
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by TOM TOMORROW

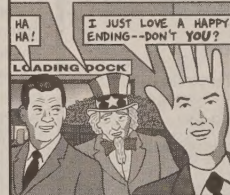
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Saving SF's human services

EDITORIAL San Francisco stands to get more than \$50 million in federal stimulus money designed to prevent cuts to health and human services. That could be a huge help to the city's efforts to close a half-billion dollar budget gap. And the Department of Public Health is counting on its \$27 million share to prevent layoffs and program closures.

But the city's Human Services Agency, which ought to be able to spend some \$25 million in federal money to keep alive programs for the homeless and the needy, is refusing to include that revenue as part of its budget for next year. That's a terrible mistake that will literally cost lives.

The money comes under the Federal Medical Assistance Percentage program, known as FMAP. When President Obama announced that the additional funding would be available to cities and states Feb. 23, he specifically stated that the cash should prevent

a loss of services: "This plan will also help ensure that you don't need to make cuts to essential services Americans rely on now more than ever," he told the nation's governors at a press event.

Somehow, though, Mayor Gavin Newsom doesn't see it that way. The Newsom administration claims that since the money is a one-time grant, it shouldn't be used to pay salaries and keep ongoing operations afloat. That has infuriated critics, like Sup. John Avalos, who chairs the Budget Committee. "I'd like to see us use the money to prevent cuts to human services," he told the *Guardian*. "I think maybe the Newsom people want to make cuts and eliminate service programs anyway, and this doesn't fit their plan."

We're talking about employment services, homeless supportive housing, the Tenderloin drop-in center, job training for homeless people, and more essential services. Obviously, the city is facing a spike

in unemployment and homelessness — the last thing that makes financial or policy sense is to cut the programs that unemployed and homeless people rely on.

We understand the problems with one-time federal grants. Money like that is typically put toward one-time uses — setting up a new program that will have to find its own funding later, or building something, or funding a temporary position. Use one-year grants for regular operating expenses and you run into trouble when the money is gone.

But this is an emergency situation, and the money that Washington is handing out is designed specifically to prevent cuts to health and human services. The stimulus money is supposed to be spent, now — and saving jobs, programs, and lives by preventing further budget cuts is exactly the sort of thing Obama intended when he made the money available.

CONTINUES ON PAGE 6 »

In some cases, women were charged more than 50 percent more — and as much as 140 percent more — for identical health plans.

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COMMENTS

POLK STREET, THEN AND NOW

Like anyone who remembers what San Francisco was like before the dot.com boom, I miss the city it used to be ("The rise and fall of a Polk Street Hustler," 3/18/09). For years, I lived next to the White Swallow on Polk Street and went to sleep every night listening to genteel gay gentlemen singing show tunes around a piano, until some dudes from L.A. bought the bar and turned it into a Bigfoot Lodge franchise, and then an upscale wine bar opened next door to that. But the first apartment I rented when I moved here in the mid-1980s was on Polk between Post and Geary, and the neighborhood was so bad back then that when the homeless shelter opened across the street, crime and noise actually went down and it became a better block to live on.

I'm not against legalized prostitution behind closed doors, but I do have a big problem with it out on the street, because it brings in ill-behaved outsiders who don't have the best interests of the neighborhood at heart. Like tourists waiting to drive down Lombard Street, back then on weekend nights a long line of idling cars used to stretch down Post Street from Polk to Larkin, waiting to turn left at the Motherlode and then left again on Sutter, checking out prostitutes all along the way, guys often getting out of their cars to piss on the sidewalk and harass passersby. Drug dealers dogged this scene to facilitate one-stop shopping, and junkies — a lot of them prostitutes — robbed everyone in the neighborhood so they could score.

Maybe it was groovier in the '70s. And while I dislike gentrification as much as the next guy, honestly, I wouldn't trade the lower Polk Street of today for the Polk Street I lived on back then.

Crosssharpdude
from sfbg.com

CONTINUES ON PAGE 6 »

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THE SPINTO BAND MAPS & ATLASES
3/25 Bottom of the Hill

TRICKY
3/26 Mezzanine

LOS LOBOS
3/26 Bimbo's

BAYONICS
3/26 Elbo Room

SCISSORS FOR LEFTY
3/27 Red Devil Lounge

MARNIE STERN CITY
3/27 Bottom of the Hill

MONOTONIX
3/28 Elbo Room

EARTHLESS WOODEN SHIIPS EYES
3/28 Cafe du Nord

SAVIOURS SCARECROW
4/3 Elbo Room

STEREO TOTAL
4/3 Bimbo's

LILY ALLEN
4/4 Warfield

MIRAH
4/7 Bimbo's

DARK STAR ORCHESTRA
4/13-15 Great American Music Hall

DEVENDRA BANHART
4/14 Independent

GLASVEGAS MARK SULTAN
4/16 Great American Music Hall

BAND OF HORSES
4/17 Fox Theater

PAUL WELLER
4/17 Warfield

THE BLACK KEYS
4/18 Fox Theater

AC/SHE
4/18 Red Devil Lounge

BLACK KIDS MATES OF STATE
4/20-21 Independent

BLOC PARTY
4/20 Fox Theater

FLEET FOXES BLITZEN TRAPPER
4/21 Fox Theater

THROBBING GRISTLE
4/23 Grand Ballroom

MR. LIP
4/24 Bottom of the Hill

JOHN PRINE
4/25 Warfield



COLD WAR KIDS THE CRYSTAL ANTLERS
4/28 Fillmore

THAO WITH THE GET DOWN STAY DOWN
4/30 Independent

DAMIEN JURADO
5/5 Bottom of the Hill

CLOUD CULT
5/12 Independent

FLEETWOOD MAC
5/20 ORACLE Arena

DREDG
5/20 Bimbo's

TV ON THE RADIO
5/22 Fox Theater

ST VINCENT

5/27 Bimbo's

SUN KIL MOON
5/29 Great American Music Hall



THE THERMALS
5/31-31 Bottom of the

EDITOR'S NOTES

CONT>

that it had to fire half its staff, and Bob Herbert was one of the unfortunate souls chosen for a pink slip, I'd be joining the national uproar. There would be petitions, and editors' inboxes would be jammed with e-mail, and marchers would mass in Times Square.

Ditto Paul Krugman, who is one of the few prominent economists in America who isn't full of shit. And Thomas Freidman, who is sometimes full of shit but thinks so clearly and makes such cogent arguments that it's a pleasure to get mad at him. And Nicholas Kristof, who routinely travels to some of the nastiest places on the planet to bring back the stories of how American policy affects human beings who otherwise would have remained in the shadows for life. That page alone is worth \$1 a day; in fact, it's one of the greatest bargains on Earth.

I don't know whom the *Chronicle* is going to fire March 31 when the cutbacks are supposed to happen. I have kinda, sorta friends there, and there are some good, honest reporters, and I hope they all survive. But is there any political opinion columnist whose pending demise would get me out of my chair to a rally? Uh, no.

I love Jon Carroll, but he writes a lot about cats and mondegreens and there's a good reason he isn't on the op-ed page. Debra Saunders? Sorry, she's an idiot. (And not just because I disagree with her — William Safire is one of my favorite writers ever. Saunders? Idiot.) C.W. Nevius? Belongs in the suburbs. John Diaz? Eh. Whatever.

I still pay for the *Chron*, but I'm not surprised that hardly anyone else I know does. **SFBG**

HEALTH CARE

CONT>

care), gender rating is a relatively new phenomenon. Gender rating was not significantly used by the state's top insurers until mid-2007, according to a preliminary analysis from the California HealthCare Foundation. Surely the cost of caring for women has not increased exponentially in the past two years, while medical expenses for men have remained stagnant.

In pricing women out of affordable health care coverage in the individual market, we set in motion a series of events that harm women,

children, families, and entire communities. Uninsured women are less likely to receive preventive care. They're most likely to discover, and seek treatment for, serious disease in the later stages of an illness. One serious disease or illness could potentially bankrupt an entire family and pose a health risk to the community. In addition, the costs of caring for uninsured women ultimately fall to either the local or state government, draining already strained public resources.

More than 40 years ago the insurance industry voluntarily abandoned the practice of using race as a rating factor for setting health insurance premiums, despite their arguments that those premiums were also based on actual health care costs. Ten states across the country have already outlawed gender rating, with no negative consequences to the rest of the insured in those states. Without a doubt, it's time to do the same in California. **SFBG**

Sen. Mark Leno represents the third Senate District, which includes Marin and parts of San Francisco and Sonoma counties. He is the author of Senate Bill 54, which would prohibit the practice of gender rating in California.

HUMAN SERVICES

CONT>

Mayor Newsom ought to be doing two basic things right now: Looking for every dollar that's on the table or can be grabbed from somewhere to prevent the worst of this year's budget cuts, and convening meetings and putting together a proposal to fix the city's long-term revenue problems. We suggested holding a special election this spring or summer to put some new tax measures before the voters, but Newsom opposed that idea — and it's looking less and likely to happen. But there's no way to pass a credible budget in this city without planning for, and counting on, some significant revenue package in November.

Newsom's still acting as if this budget crisis is nothing much to worry about. It's time he took it seriously. **SFBG**

COMMENTS

CONT>

I'M GLAD IT'S GONE

Gentrification? I can't say Polk Street has gentrified — but I suppose if you're an unemployable stoner who's made a living servicing the sexual needs of old men, you might

disagree. I remember Polk 32 years ago, at 17, before I came out, when it seemed it was lined with gay bars, and people cruised the street from Geary to Broadway. That was over by the mid-'80s. And by the mid-'90s, when I moved to town, that era was a distant memory. There were a couple of respectable gay bars, all well beyond California Street, but little else save for a few restaurants and Walgreen's and the Royal Theater. And then, as the upper end gentrified into something that seemed to be sucking a teat from the Paris monster, one of the more miserable of the hustler bars closed and was reborn and the Lush Lounge, which can rightly claim to have been the labor pains of the neighborhood's rebirth.

I would imagine that if your world was centered around the dingy old bars and the pathetic ghosts of men who frequented them to look for cheap sex they could no longer get for free, you might mourn the passing of Hustler Polk. I'm glad it's gone.

gryphonis
from sfbg.com

IN PRAISE OF FOUR TET

Such a well-written and awesome article by Brandon Bussolini on Four Tet ("About time," 3/18/09). I had a similar moment when I listened to Rounds right after buying it. I was walking through Boston on my way to work on an empty Sunday morning in a misty spring rain and I had headphones on. I felt like I was in a bubble 2,000 feet deep in the ocean, slowly rising up to the surface. And no, I was not on drugs ... well maybe a little out of it from the previous night, but you know, it was the Four Tet blowing me away! To this day I remember that walk. It was pre-iPod for me, and I had the rusty old CD Walkman in tow.

Carleton
San Francisco

FOR THE RECORD

Due to a printer error, the date for the Luke Fowler event at New Langton Arts was listed incorrectly in the Picks section of the March 18 issue.

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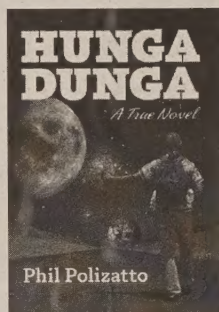
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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS + CULTURE

When protesters become 'terrorists'

Civil liberties defense groups say recent animal activist arrests are bad news for free speech

By Rebecca Bowe
rebeccab@sfbg.com

When does passionate protest become a terrorist threat? Is it when activists choose to target someone's house, or when the subject of the protest feels scared? Why single out animal rights activists for special treatment? And if the definition of terrorism is expanded for them, what group is next in these turbulent times?

These are the questions being raised by the federal prosecution of four local animal rights activists. Joseph Buddenberg, Maryam Khajavi, Nathan Pope, and Adriana Stumpo pleaded not guilty March 19 to charges of using threats and violence to interfere with University of California animal researchers, in violation of the Animal Enterprise Terrorism Act (AETA).

A coalition of civil liberties defense groups have come to their defense, arguing that the law is unconstitutional and that the activists were merely exercising their freedoms of speech and assembly.

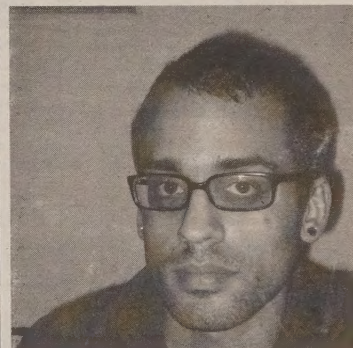
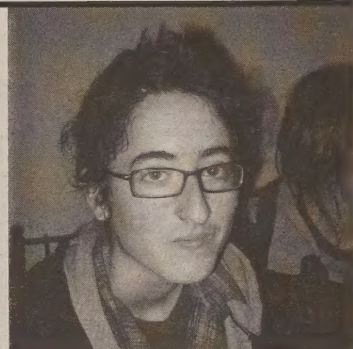
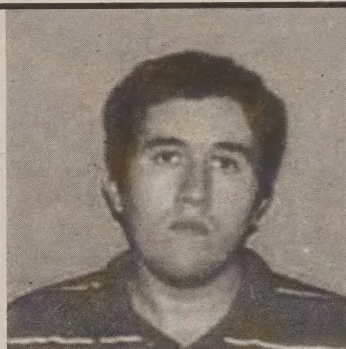
AETA specifically protects research institutions, pharmaceutical companies, and other businesses that use animals from individuals who "interfere with" their operations. Anyone using threats, vandalism, property damage, trespassing, harassment, or intimidation to cause someone connected with an animal enterprise to have "reasonable fear of death or bodily injury" can be tried under the law. But critics say the statute is over-broad, arguing that legal activity like boycotts can be construed as a form of interfering with a business' operations.

"In its abstract form, and now with these arrests, the AETA is a full frontal assault by the U.S. government on the First Amendment," says San Francisco-based attorney Ben Rosenfeld, a member of the National Lawyers Guild. "Everybody, whether they identify with animal rights causes or not, ought to be very alarmed."

According to an FBI affidavit filed by special agent Lisa Shaffer, the activists took part in actions targeting UC researchers who conduct experiments on animals. They didn't free caged animals, torch laboratories, or slash tires. Instead the defendants were caught picketing, chanting, and creating flyers. And while the complaint cites an alleged assault, it never states that any of the four defendants was responsible. Yet they each face up to five years in prison.

In October 2007, the complaint alleges, the defendants joined a group of protesters outside a UC researcher's home in El Cerrito where they marched, chanted things like "vivisectors go to hell!" and rang the doorbell. The second incident took place in January 2008, when a group of about a dozen people "wearing bandanas over their nose and mouth" allegedly drove to a number of researchers' homes in the East Bay. They "marched, chanted, and chalked defamatory comments on the public sidewalks in front of the residences."

The complaint says UC researchers felt harassed, intimidated, and terrified. Heidi Boghosian, executive director of the National Lawyers Guild in New York City,



The animal rights activists now being charged as domestic terrorists under legislation sponsored by U.S. Sen. Dianne Feinstein are (clockwise from top left) Joseph Buddenberg, Maryam Khajavi, Nathan Pope, and Adriana Stumpo.

PHOTOS COURTESY OF THE SANTA CRUZ POLICE DEPARTMENT

says AETA is flawed in that prosecutions are based on the targets' reactions, not the protesters' intent. "Basing prosecutions on the subjective feelings of individuals to whom no harm was inflicted undermines the foundation of criminal law, which punishes those who commit crimes with the intent to do so," Boghosian told us. "Demonstrating — even noisy, angry demonstrating that may be uncomfortable to others — is still protected under the First Amendment."

During the third incident, six bandana-clad protesters allegedly approached the home of a UC Santa Cruz researcher. Her husband heard banging on the glass pane of the door, opened it, and then "struggled with one individual and was hit with a dark, firm object," according to the complaint. The protesters dispersed, and one allegedly yelled, "We're gonna get you!" Santa Cruz police later seized a vehicle belonging to one of the activists.

CONTINUES ON PAGE 12 »

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"Everybody, whether they identify with animal rights causes or not, ought to be very alarmed."

Ben Rosenfeld, National Lawyers Guild

SPRING FASHION 10

GREEN CITY 12

CHRONICLE 13

ALERTS

By Andrew W. Shaw
and Steven T. Jones
▶ alerts@sfbg.com

WEDNESDAY, MARCH 25

Long march for equality
A five-day march for marriage equality leaves from the Bay Area today and ends in Sacramento March 30. Join in solidarity with 18,000 same-gender couples who legally married last year in California to overturn Proposition 8. March the whole way or meet participants along the route. 9 a.m. rally, 10 a.m. march, free Berkeley Civic Center 2151 Martin Luther King Jr. Way, Berk.
www.onestruggleonefight.com

SF's military legacy
San Francisco's future is being built on its military past, particularly at two key sites — the Presidio and Hunters Point Shipyard — where some of the city's most controversial developments are being proposed. Are they threatening important historical and natural resources? Comparing and contrasting these sites will be ArcEcology's Saul Bloom, who has criticized current plans for Hunters Point, and Doug Kern, a member of the Urban Watershed Project and Presidio Restoration Advisory Board. 7:30 p.m., free
CounterPULSE
1310 Mission Street, SF
www.counterpulse.org

THURSDAY, MARCH 26

BAM and protect services!
Service Employees International Union Local 1021 has been leading the fight against Mayor Gavin Newsom's plan to cut vital city services, and now they're calling for you to help by joining BAM, the Big-Ass March to Protect City Services and Jobs. Show up if you support parks, public health, and other important government functions. 5:15 p.m., free
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BY LLOYD DANGLE

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FRIDAY, MARCH 27

Critical Mass
With the sun now shining well into the evening, monthly Critical Mass bike rides are bound to get bigger and bigger. Come join this proud, disruptive, silly, and defiant San Francisco tradition, which knows no leader and follows a different route every time. 6-ish p.m., free
Justin Herman Plaza
Market and Embarcadero, SF

ACORN reception
Rep. Barbara Lee (D-Oakland) and activist Roseanne Barr will be among the many individuals and groups turning out to support the annual reception and fundraiser for the Association of Community Organization for Reform Now (ACORN), which has been demonized by right-wing politicians

and pundits for its community organizing and voter outreach successes. Show up, dig deep, fight back!
6 p.m., \$100-\$500
Oakland Marriott Civic Center
1001 Broadway, Oak.
www.acorn.org

SATURDAY, MARCH 28

Back from battery
Formerly incarcerated survivors of domestic violence gather to discuss domestic violence. Help end the revictimization of incarcerated survivors of domestic violence, and honor those who remain imprisoned. 3:30 p.m., \$10-\$25 donation, no one turned away for lack of funds
Women's Building
3543 18th St., SF
www.freebatteredwomen.org

TUESDAY, MARCH 31

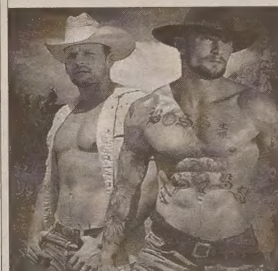
The Socialist solution
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Complete GayVN events rundown — and should straight guys go? Plus: 420 personals, an "ex-gay" veteran, and this week's sexy events and hot gossip



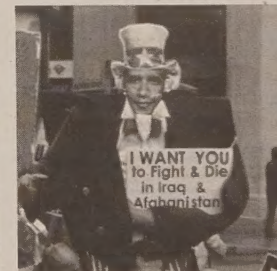
NOISE

Kimberly Chun's complete SXSW coverage, including shows by Metallica, Little Boots, The Pains of Being Pure at Heart, and Silver Apples



PIXEL VISION

Appetite food news and specials, Look of the Day, adorable lunch boxes, "more spring fashion, and an overdose of chocolate — raw and live!



POLITICS

Iraq occupation six-year protest pics, SEIU's "dramatic agreement," the BART boards' gun problem, demolishing historic architecture

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San Francisco style

Seven designers who are defining the way we dress

By Laura Peach and Juliette Tang
 › culture@sfbg.com

When it comes to fashion, San Francisco is an interesting paradox. Bay Area designers and consumers are notoriously innovative, politically conscious, and stylishly playful. Many who grow up or study here go on to make waves on a national or international scale. And yet this city still is not considered a global style center in the way that New York, Paris, or Milan are. In recent years, even L.A. seems to be getting more attention as a legitimate fashion capital than San Francisco.

With spring (and spring fashion lines) afoot, we decided to profile some of our favorite local designers — those who, regardless of their popularity outside city limits, have decided to stay put or move here to contribute to the San Francisco fashion design dialogue. We predict it won't be long before the fashion establishment is singing their praises — and wearing their designs.

SOCIALIST STYLE

With delicate features, a smattering of transparent freckles and dark blonde hair that hangs in messy curls to her elbows, **Shaye McKenney** could be a model. But her approach to fashion is more altruism than narcissism. After returning from an extended sojourn that took her to India, tribal Amazon, and on many nomadic adventures in between, the Oakland native and daughter of a designer opened La Library on Guerrero Street—a borrow-or-buy boutique whose purpose is to make stylish clothing available to all.

"The sense of ownership we have is not sustainable," says McKenney, whose business model was inspired by the designer handbag rental concept seen in *Sex and the City*. Which is why she doesn't just sell outright the airy white dresses, embroidered linen jumpsuits, and leather hot pants she makes from her mother's fabric remnants. It's passion for social change — as well as for a good pattern and great fit — that drives her. The point is being able to share. "We should

not have to sacrifice glamour and art because of money and a bad economy."

OLD-FASHIONED, FASHION FORWARD

Tucked away in a former North Beach butcher shop among towers of vintage hatboxes and fabric bolts stacked to the ceiling, custom clothier **Al Ribaya** is king of the cutting board. His old world tailor shop **Al's Attire** makes every imaginable piece of clothing to order, paying more attention to detail than profit. "It's a difficult thing to make money at," he admits. "People don't know what it takes to build something one stitch at a time."

The other distinguishing factor about Ribaya's shop is that he outfits people from head to toe. Using the same effort, energy, and remarkable focus, he makes everything from shoes crafted with soles of repurposed tire treads or turn-of-the-century buttons to suits, shirts, pants, jackets,

skirts, and dresses. He even makes hats from suit fabric remnants. Every garment is custom labeled with the wearer's name (alongside Al's, of course). But despite all this retro hard work (and handiwork), Ribaya's styles are remarkably fresh and modern.

FORM AND FUNCTION

What if one piece of clothing could be worn seven different ways? What would happen if you took a jacket and turned it upside-down? Or backward? These are the questions that the innovative, boundary-breaking creative minds at **Harputs Collective** have been asking. Their answer—called the swacket—hangs beside an oversized mirror in the airy industrial Harputs Own shop. The collective members are waiting for curious customers to come and play with the architectural sweater/jacket outerwear—putting it on backward, changing the swooping collar into a

hood, then flipping it upside-down and adding a belt, until the most flattering fit is found.

The studio was started in September, a serendipitous confluence of a few thoughtful designers, a retiring tailor who stocked the store with fabrics and machinery, and an established high-end retailer with such a sense of play he will dye garments from New York lines when they are past season just to see if they will sell better in indigo than white. Our favorite part? A garment that fits well and can be worn several ways is less likely to go out of style — and therefore inspires us to consume less. (Our least favorite? They declined to participate in our fashion shoot. But we love 'em anyway.)

FASHION PHILOSOPHY

Mi Concept's visionary pieces are offered as a bespoke capsule collection for people who appreciate

fashion-forward, cutting-edge design — and who aren't afraid to look like time travelers from some distant utopian future.

Before designing any piece of clothing, Dean Hutchinson, creative director of the **Mi Concept**, asks himself, "How do I stimulate conversation?" The purpose, Hutchinson, says, is to challenge people to think beyond fashion. It must be working: ever since **Mi Concept** emerged at 808 Sutter last December, conversation and buzz have followed.

Peek inside the unmarked store and you'll find an eerie modernist sarcophagus illuminated by fluorescent tubes, where dauntingly expensive-looking clothes cling to hangers as if worn by invisible ghosts. Together the space and the clothing create a synthesis of progressive, modern design.

Hutchinson eschews classic forms in favor of postmodernist distortions.



On Lawrence: 1. Striped hat by Al's Attire; 2. Double-pocket zippered denim shirt by Turk+Taylor; 3. Chambray golf jacket by Al's Attire; 4. Dark denim jeans by Mi; 5. Silver wing-tip shoes by Al's Attire; 6. Seersucker shorts by Turk+Taylor; 7. Brown leather jacket by Mi; 8. Avocado tee by Turk+Taylor; 9. Underwear and socks by American Apparel | PHOTOS BY JEFFERY CROSS

MORE AT SFBG.COM

More local design! See our Pixel Vision blog for 50 more of SF's hot designers and an exclusive guide to reconstructing a boring button-down into something better, with designer Miranda Caroligne.



On Mari: 1. Bias-cut raindrop dress by Sara Shepherd; 2. Rouched front dress with pockets by Jules Elin; 3. Bell sleeve wrap jacket by Jules Elin; 4. Corset skirt with teal detail by Shaye; 5. Kit leather button boots by Al's Attire; 6. Brown leather hotpants by Shaye; 7. Black leather jacket with sleeve zippers by Mi; 8. Polka dot hat by Al's Attire; 9. Zipper-front dress by Turk+Taylor; 10. Underwear and socks by American Apparel | PHOTOS BY JEFFERY CROSS

tion, working with asymmetrical lines and deconstructed shapes, often incorporating multiple silhouettes in a single garment to create an effect that evades easy labeling in any genre. "The other day someone said it was like a marriage between Rick Owens and Jil Sander," Hutchinson said. "That was sort of flattering. But I don't think about fashion like that. I have an initial idea, and then it just takes on its own life. It's art."

ECO-FRIENDLY FOR EVERYDAY

Jules Elin's designs for women are simple and casual, without sacrificing style. The ideal wearer seems to be someone who is practical and comfortable but can appreciate the occasional coquettish detail — like a bell sleeve or a floral lining — on an otherwise unembellished piece.

While Elin is conscious of seasonal trends, there is nothing overtly "fashion-y" about her classic silhouettes:

a swing coat is spruced up with extra-large buttons, a zippered jacket is adorned with a ruffled Peter Pan collar, and both are stylish without coming across as self-consciously *en vogue*. Elin's pieces are made with organic cotton and get bonus points for not having to be dry-cleaned. On being called an eco-designer, Elin reflects, "I never really thought of it as being progress; I thought it was the right thing to do."

When it comes to the designs themselves, San Francisco is always an inspiration. "There's a lot of movement and architecture to the pieces," she says. "But they're also really sweet in a way that matches the demographic of this city." And it's Bay Area weather that determines the length of Elin's sleeves: always long enough to be worn over the hands when it's cold. San Franciscans are responding positively in turn, and even the dire

economy hasn't slowed the growth of her brand. "It's just made me realize I can always work harder."

CLASSIC SF DAYWEAR

When examining **Turk+Taylor's** well-edited collections of sustainable, nouveau-preppy clothes, the aesthetic appears so cohesive you could never tell that they nearly always result from a disagreement between the designers, Andrew Soernsen and Mark Lee Morris. "We fight all the time," Soernsen proclaims. "We end up yelling." During our interview, Soernsen and Morris often contradicted one another while answering the same questions — even the straightforward ones. "But somehow," says Morris, "it all comes together."

Soernsen and Morris don't have fashion degrees. "We can't sew. We aren't pattern-makers." The two designers run their business out of Soernsen's apartment in NoPa,

where boxes of samples are stacked on the floor, racks of clothes clutter every room, and eco-friendly fabrics perilously overflow from shelves and surfaces. Somehow, amid the jumble, they've managed to create beautiful collections of casual daywear year after year.

This year was the brand's fifth, but neither Soernsen nor Morris has quit their day-jobs. "I don't know how we have time to do this," Soernsen admits. "We're so unorganized." The self-deprecating posturing belies the fact that they've grown into an influential label synonymous with San Francisco style. A perfect example? Pop into the SFMOMA store, and you'll notice the museum tees are all by Turk+Taylor.

ACROSS THE POND AND INTO THE BAY

Sara Shepherd is, at heart, a contradiction; edgy London meets cud-

CREDITS

Photography by Jeffery Cross

Styling by Lauren Cohen, Laura Peach, and Juliette Tang

Hair and makeup by Shamika Baker
www.mssmeeks.net

Modeling by Lawrence Cuevas and Marivel Mendoza

ON THE COVER

(left to right) 1. denim double pocket shirt, avocado tee and twill shorts by Turk+Taylor; 2. leather jacket and sheer top by Mi; leather hotpants by Shaye; jewelry by Muscovie Design; 3. raindrop dress by Sara Shepherd, kit leather button shoes by Al's Attire; jewelry by Muscovie Design; 4. leather jacket and jeans by Mi; dot tee by Turk+Taylor; white tie by Indie Industries; wing-tip shoes by Al's Attire; 5. white tee by Mi; corset skirt by Shaye; jewelry by Joy O.; polka-dot hat by Al's Attire

WHERE TO BUY

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Muscovie Design

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Sara Shepherd

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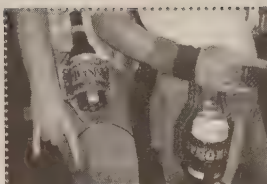
La Library, 380 Guerrero, SF
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Turk+Taylor

www.turkandtaylor.com
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dly San Francisco. Originally from England, Shepherd moved to San Francisco to attend the Academy of Art University and stayed on to teach at the academy and create a fashion line out of her SOMA studio.

Shepherd's Victorian menswear-inspired clothing evokes images of urban dandies and Byronic heroes, but her work is consciously feminine and innately modern. With tailoring that emphasizes shape over ornament, Shepherd draws her inspiration from classic British icons, whether fictional, like *Alice in Wonderland*, or real, like Elizabeth I. Despite the distant historical comparisons, her vision remains practical and wearable for San Francisco women who "know their own mind, who feel strong and confident in what they wear and who they are." Like Elin, she's also careful to consider San Francisco weather when designing. "There needs to be the opportunity to layer the clothes. There's always, always a layer to them." **SFG**



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CONTROVERSY FILMS PRESENTS:

ALL KINDSA GIRLS

DIRECTED BY CHERYL EAGAN-DONOVAN

ALL KINDSA GIRLS traces the evolution of garage/punk rock from its inception in the sixties through current interpretations. Focusing on the career of singer/songwriter John Felice and his band the Real Kids, the film examines the significance of music in the lives of performers and fans. In 1976, the year the Ramones and the Sex Pistols issued their first albums, ex-Modern Lover John Felice put together the band that would become the Real Kids. One year later, they recorded the garage/punk classic known as the Red Star Album. **ALL KINDSA GIRLS** documents Felice's evolving search for success.
www.controversyfilms.com

PLUS SQUEEKY'S REVENGE

A liki themed short film by Jon Bastian
Starring Nate Tynan, Bonnie Steiger and Denise
Americas featuring cameo by Mr. Lucky Guido
Brenner, Otto Von Stroheim, S. The Mummies



ninth street
INDEPENDENT FILM CENTER

GUARDIAN
SFBG.COM

The polluting Port

By Melody Parker
news@sfbg.com



GREEN CITY Manuel Rivas is an independent truck driver working at and living near the Port of Oakland, where diesel exhaust from old idling vehicles has created a serious public health threat.

Officials have long talked about addressing the problem (see "ImPorting injustice," 7/17/07). In the meantime, however, Rivas and his twin boys — whom he has cared for alone since his wife died in a car accident 12 years ago — struggle with respiratory problems on low wages and with no health insurance.

"I've spent 21 years working as a truck driver. This is where I've spent most of my life, and I don't have anything from it. You can see for yourself," Rivas tells the *Guardian* in Spanish, gesturing to his small, rundown house and showing us his empty refrigerator. "We are people, not slaves. We fuel the economy not just here in Oakland, but throughout the country."

Rivas works eight to 10 hours per day and says he takes home about \$5.55 per hour after the expenses for his truck. Deregulation of the trucking industry has left drivers, many of them immigrants, as independent contractors with low wages and few benefits.

"We don't get any vacation time," he said. "We don't get health insurance. If we get sick, then we have to pay out of our own pockets."

And they do get sick. Diesel exhaust is a toxic air pollutant. The Coalition for Clean and Safe Ports organized an asthma screening in West Oakland last month to address problems around the Port. "Small particulates get breathed into the lower reaches of the lungs and cause irritation and inflammation, an increase in respiratory problems like asthma, chronic obstructive pulmonary disease, and a long term risk of lung cancer," said Dr. Robert Harrison, a UCSF professor who participated in the screenings.

Sandra Witt of the Alameda County Health Department said West Oakland residents are exposed to three times more diesel particulate matter than the rest of the Bay Area, thanks to the Port and nearby freeways.

"We're driving all day, every day, and at this moment my throat

is very dry and it hurts, so I take cough drops," Rivas said. He is concerned that one of his sons recently came down with bronchitis and was unable to play soccer.

Harrison says that children and the elderly are most susceptible to toxic air. "Bronchitis is one of the symptoms of respiratory problems from diesel pollution," Harrison said. One in five children in Oakland has asthma, the highest rate in California.

But treating a large population for respiratory problems is difficult. "There really isn't any way to treat the community unless you reduce air pollution," Harrison said. "I found that the independent status of truck drivers keeps them vulnerable to health problems."

Port Commissioner Margaret Gordon, a longtime community activist before joining that body in 2007 (see "Port tack," 10/10/07), has pushed the Port to take responsibility for its contribution to the problem. "Diesel is bad in any way it comes. In trucks, trains, ships, cargo, or cabin equipment, it's bad. But the closest thing to the people of West Oakland are the emissions from the trucks," Gordon said.

Swati Prakash of the Coalition for Clean and Safe Ports hopes that new legislation will alleviate some problems from diesel pollution. "For the first time you have state regulations coming down the pipe," Prakash told us. "The California Air Resources Board has recognized how deadly diesel pollution is."

On Jan. 1, 2010, pre-1994 trucks will not be allowed on Port land and 1994-2003 trucks must be retrofitted to reduce diesel particulate matter by 85 percent. But Rivas can't afford a new truck, so he and other drivers are hoping to become employees of trucking companies.

The Port's Comprehensive Truck Management Plan (CTMP), which will address diesel pollution and related issues, is now being drafted and is set to go before the commission for approval in June. Richard Sinkoff, the Port's director of environmental programs and planning, said staff is working at an accelerated schedule because of the urgency of the issue.

"I think the board really understands that public health is a concern for all of us," Sinkoff said. "Time is always of the essence when dealing with a recognized public health issue." **SFBG**

Protesters CONT.

Bandanas found inside the car were later sampled for DNA, linking them with three of the defendants.

The complaint doesn't indicate whether any of the four defendants struck the researcher's husband or yelled a threat. But that hardly matters. "Another flaw of the AETA is its 'course of conduct' language," Boghosian said. "If one protester commits a single unlawful act at a protest ... but five others were present, all may be charged with engaging in a course of conduct that interferes or attempts to interfere with the operations of an animal enterprise."

Finally, the FBI charges that in July 2008, a stack of flyers listing the home addresses of two UC professors under the headline "murderers and torturers" was discovered at a Santa Cruz cafe. The FBI tapped security camera footage and Internet use logs to link three of the defendants to the stack of flyers.

Several days after the flyers were discovered, a firebombing took place at one of those researchers' homes — but the federal complaint doesn't mention it. When asked if there might be a connection, FBI special agent Joseph Shadler told the *Guardian* that the complaint speaks for itself.

Several civil liberties groups have been wary of AETA since it was enacted. "The law is so overly broad and so vague that no one knows what's legal and illegal," Odette Wilkins, who is pushing for a repeal of the bill through her organization, the Maryland-based Equal Justice Alliance, told us. "The USA Patriot Act makes it very, very clear what terrorism is. It's anything that causes mass destruction ... or places the entire civilian population in fear. I don't see how people exercising their First Amendment rights ... rises to the level of terrorism. It's ludicrous."

FBI special agent Schadler sees it differently. "As far as the distinction between free speech protected by the Constitution and what we would consider terrorism, whenever somebody's purpose is to cause fear to get their point across, that's terrorism," he told the *Guardian*. "The definition of terrorism is using threat of violence, or violence, to accomplish a political means. And the threat of violence — when you are actually going out and threatening to hurt people, or causing people to believe that they're going to be hurt, or actually hurting them to

get your movement or your political voice heard — then you are committing terrorism.”

Lauren Regan, executive director of the Eugene, Ore.-based Civil Liberties Defense Center, helped create Coalition to Abolish the AETA. “We were working on putting together a civil lawsuit simply challenging the constitutionality of the law when the criminal indictments happened,” she explained.

Regan has been on the case since a previous law, the Animal Enterprise Protection Act, was in place. That statute was upgraded to the AETA in 2006 in the wake of aggressive tactics employed by a radical animal rights group, Stop Huntingdon Animal Cruelty (SHAC). “Many felt [the AETA] was also unnecessary,” she told us. “Because there are already statutes for burglary, theft, vandalism, arson [etc]. Any of the crimes that could have fallen within the AETA were already federal and state crimes.”

Sen. Dianne Feinstein cosponsored AETA along with Sen. James Inhofe (R-Okla.), saying it would “ensure that eco-terrorists do not impede important medical progress in California.” Before the bill passed, Rep. Dennis Kucinich (D-Ohio) voiced the lone complaint against it. “I am not for anyone ... damaging another person's property or person. But I am for protecting the First Amendment and not creating a special class of violations for a specific type of protest.”

No one else was persuaded. The bill was bundled with other legislation deemed to be noncontroversial then passed by voice vote. The American Civil Liberties Union didn't oppose it after an amendment was added guaranteeing that it wouldn't restrict First Amendment rights. The ACLU declined to comment for this story.

Regan says broadening the definition of terrorism can stifle important campaigns. She points to the example of a widely publicized video released by the Humane Society last year that showed disturbing footage of downed cows at a beef processing facility. Though it spurred one of the largest beef recalls in history (and saved school kids from consuming an unsafe meat product), the cameraperson could be tried as a terrorist under the AETA, Regan says, because it was necessary to trespass to shoot the film.

She also criticizes the FBI's excessive use of paid informants. “This has happened across the country — if someone posts a vegan potluck, the FBI is showing up to

see who's there and what they're doing,” she says. Between 1993 and 2003, the FBI's counterterrorism division increased 224 percent, according to its Web site.

While advocates are quick to point out that there are no documented deaths associated with animal rights activism, the movement has a history of employing firebombs, threatening phone calls, and other creepy tactics in pressing to end animal cruelty — a trend that led to the passage of the domestic terrorism bill.

“The AETA has backfired, causing an increase in underground activism,” says Los Angeles-based activist Jerry Vlasak, whose inflammatory language against animal researchers was quoted extensively during the 2006 Congressional hearing on AETA. Vlasak is a media contact for the North American Animal Liberation Press Office, which operates a Web site featuring anonymous “communications” sent in by clandestine activists. In a posting dated March 6, a group called the Animal Liberation Brigade takes credit for burning the car of a Los Angeles primate researcher. “We will come for you when you least expect it and do a lot more damage [sic] than to your property,” the message reads. “Where ever you go and what ever you do we'll be watching you as long as you continue to do your disgusting experiments on monkeys. And a special message for the FBI, the more legit activists you fuck with the more it inspires us since we're [sic] the people whom you least suspect and when we hit we hit hard.”

Will Potter, a Washington, D.C. journalist who runs a Web site called Green Is The New Red, testified before Congress prior to the passage of the AETA, arguing that the law would not deter underground activists. Instead he predicts it will have a chilling effect on protests staged in broad daylight. “This legislation will ... risk painting legal activity and nonviolent civil disobedience with the same broad brush as illegal activists,” he said.

That, says Rosenfeld, is precisely what's happened. “The whole underpinning of a democratic society is that it's rights-based, and government power is limited and checked by law,” he says. “Here we have a complete perversion of that process. The government gives itself this over-broad, sweeping power to go after anyone it wants and then seeks to reassure people that it will only use those laws against the real bad guys.” **SFBG**



The San Francisco Chronicle's historic headquarters at Fifth and Mission streets is ground zero for the debate over the future of newspapers. | GUARDIAN PHOTO BY CHARLES RUSSO

Monopoly money

As the ax falls at the *Chronicle*, observers ponder whether a MediaNews cure could be worse than the disease

By Sarah Phelan
sarah@sfbg.com

Employees at the *San Francisco Chronicle* are anxiously awaiting the March 31 deadline that its owner the Hearst Corp. has set for accepting buyout offers, after which the ax could fall on any employee at any time. The California Media Workers Guild has voted to accept 150 layoffs and to end seniority considerations at the city's major daily.

Hearst claims that amendments to the union's contract are essential to avoid closing or selling the 144-year-old paper, although the company refuses to open its books, making it impossible to verify claims that the *Chronicle* is losing \$1 million a week. Rather than challenging that corporate prerogative, Speaker of the House Nancy Pelosi wants to explore allowing a local monopoly like MediaNews to buy the *Chronicle*, the last major Bay Area newspaper MediaNews doesn't already own through its Bay Area News Group subsidiary.

In a March 16 letter to U.S. Attorney General Eric Holder, Pelosi wrote: “I am confident that the antitrust division, in assessing any concerns that any proposed mergers or other arrangements in the San Francisco area might reduce competition, will take into appropriate account, as relevant, not only the number of daily and weekly newspapers in the Bay Area, but also the other sources of news and advertising outlets available in the

electronic and digital age, so that conclusions reached reflect current market realities.”

Holder responded March 18, telling reporters, “It's important for this nation to maintain a healthy newspaper industry. So to the extent that we have to look at our enforcement policies and conform them to the reality that the industry faces, that's something I'm going to be willing to do.”

Sara Steffens, chair of the Guild's Bay Area News Group East Bay unit, recently raised her concerns about that strategy. “Consolidating some or all Bay Area News Group operations with the *Chronicle* could prove the financial salvation for our struggling newspapers, potentially guarding against bankruptcies or outright shutdown,” she wrote on the union's Web site. “But it could also pave the way for further job loss and erosion of standards.”

Justice department lawyers have in the past ruled against mergers that created newspaper monopolies, but media analyst Alan Mutter believes times have changed. “It's just a question of who is going to qualify,” Mutter told the *Guardian*.

Retired UC Berkeley journalism professor Ben Bagdikian, author of books critical of media monopolies, said the *Chronicle*'s “surprising announcement” that it might have to shut down could be a scam. He notes that this news comes “not long after Hearst and [MediaNews owner Dean] Singleton, who owns all the East Bay dailies, formed a

partnership to buy media in other parts of the country.

“Hearst a few years ago — granted, in boom times — gifted the *Examiner* to the Fang family along with a stunning gift of \$56 million to the Fangs to take it and make it into a daily,” Bagdikian said. “I think it has never before happened in the news business or any other business to pay someone else to compete with them. It was clearly part of a larger plan to get rid of this operating agreement for exemption from antitrust [laws].”

Other critics believe that large newspapers, which are tied to huge printing presses and gas-guzzling delivery trucks, could become extinct, and that nimbler prototypes that deliver news by mobile phone and integrate social networking on their Web sites could assume the old media's traditional role as public watchdogs.

Jeff Elder, who is studying the newspaper industry as a Knight fellow at Stanford University, told the *Guardian*, “You either see a daily newspaper as an old railroad station, a really cool part of the city's history that you maybe can't afford to save, or an at-risk public school whose continuance is fundamental to democracy.”

Elder, a columnist for the *Charlotte Observer*, was one of a wide variety of media professionals (including *Guardian* publisher Bruce B. Bruggmann), who gathered March 17 in the San Francisco Public Library to discuss the *Chronicle*'s future.

“There is no minimizing that it's a real sad situation for the people being laid off,” Elder said. “But there is a real danger in propping up print products by strengthening monopolies. You're draining off resources while propping up a business model that is becoming increasingly irrelevant.” **SFBG**

GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



MARCH 25-31,
2009

LENS CRAFT

By Johnny Ray Huston
› johnny@sfbg.com

The exhibition "United in Nima: Bay Area and Ghanaian Youth Share Their Lives Through the Lens" stems from collaboration between teens from the First Exposures photography program and peers from Accra, Ghana. Thanks to First Exposures, led by SF Camerawork, the participants met and collaborated in Africa for three weeks last summer. Fifty photographs are available at a silent auction benefiting First Exposures on the exhibition's closing night. Ghanaian DJ RasNii and others bring the music.

Wed/25, 6–9 p.m., \$10–\$20
SF Camerawork
657 Mission, second floor, SF
(415) 512-2020
www.sfcamerawork.org

WEDNESDAY
MARCH 25

FILM

"1969-1983: A Fosse Odyssey"

Jazz hands, jazz hands, jazz hands. Now that we've gotten that out of the way, on to the business at (jazz) hand(s): two days of Bob Fosse-directed films at the Castro! Sorry, *Liza With a Z* (1972) and *Lenny* (1974) fans, this program includes Fosse's other four directorial efforts, starting with 1972's Oscar-bedecked *Cabaret* (including one for Fosse as best director) and 1969 Shirley MacLaine charmer *Sweet Charity*. Day two gets even better, with *Star 80* (starring Mariel Hemingway as doomed *Playboy* model and actress Dorothy Stratten), and *All that Jazz*, featuring a spellbinding Roy Scheider playing a suspiciously Fosse-like character. Costar Leland Palmer appears in person after the *All that Jazz* screening. (Cheryl Eddy)

2 and 4:25 p.m.; 7 and 9:20 p.m.
(*Cabaret* and *Sweet Charity* double feature);
continues Thurs/26; \$8–\$10

Castro Theatre
429 Castro, SF
415-621-6120
www.castrotheatre.com

MUSIC

Herman Dune

I've seen the term "anti-folk" applied to the laidback sounds of Parisian duo Herman Dune, but I think I'll tag them "alternate-universe folk" instead. Why? Singer David Ivar often evokes a young, optimistic Leonard Cohen predicting the sugar-rush romanticism of Jonathan Richman; in other moments, he evokes the Silver Jews' David Berman tossing bright-eyed poetry about love's many charms. Impossible, you say? Yes, a world such as this really does exist: refer to last year's '50s-infatuated strum-pop delight *Next Year In Zion* (Everloving) for proof. A single listen to the infinitely catchy "Try To Think about Me" should make you a believer. (Todd Lavoie)

with The Talles Man On Earth
7:30 p.m., \$14
Rickshaw Stop
155 Fell, SF
415-861-2011
www.rickshawstop.com

THURSDAY
MARCH 26

EVENT/LIT

Cracks in the Asphalt: Community Gardens in San Francisco

A barren urban desert San Francisco is not. Observe: our fair city overflows with verdant parks and the spirit of green even suffuses mainstream media, resulting in a heightened awareness of the need for eco-friendly products and organic foodstuffs. In her book *Cracks in the Asphalt* (Pasha Press), author Alex Hatch narrows the focus of this local fertility fest to community gardens. Small but immaculately tended plots of vegetation, they stem from the collective labors of a school, a guild, or a neighborhood. Hatch showcases more than 30 of these special spots, including directions, maps, and recommended walking tours. (Danica Li)

7 p.m., free
Get Lost Travel Books
1825 Market, SF
415-437-0529
www.getlostbooks.com

MUSIC

Nurse With Wound

Legendary cult act Nurse With Wound has been pushing — and slicing, perhaps with scalpels — the parameters of experimental music for 30 years. The ever-changing collective of artists is treating the Bay Area to a rare live performance — Mexico City is the only other confirmed tour destination. Nurse With Wound's name conjures up images of bacteria, decay, and demoralization, and those connotations suit its music, which is disgusting, perverse, and just about always otherworldly and abstract-sounding. Brace yourself for a jarring or subtly disturbing multimedia experience. (Andre Torrez)

with irr.app.(ext.), Jim Haynes, Freida Abtan
9 p.m. (doors 8 p.m.), \$30
Great American Music Hall
859 O'Farrell, SF
(888) 233-0449
www.gamh.com

MUSIC

Dark Meat, Long Legged Woman

Sounding at once like an LSD-fueled high school marching

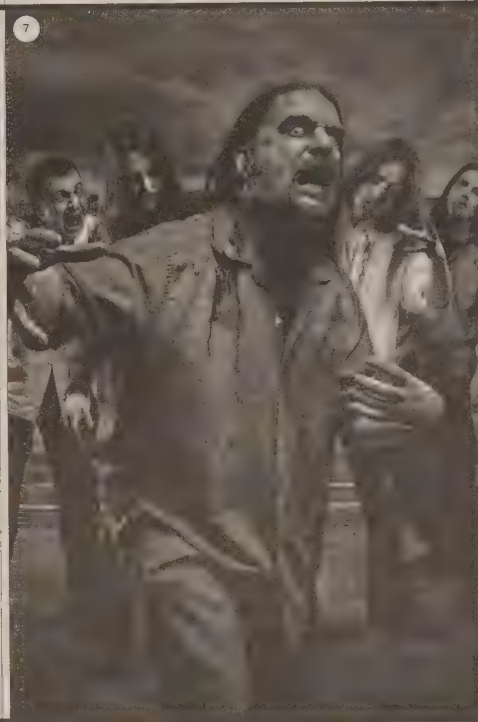
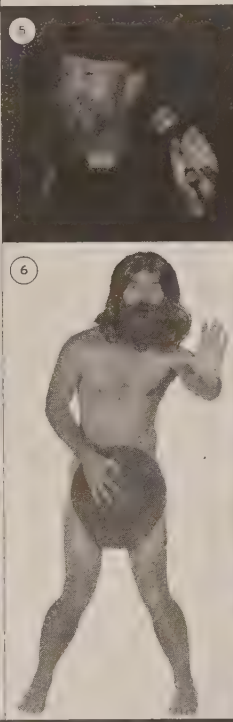
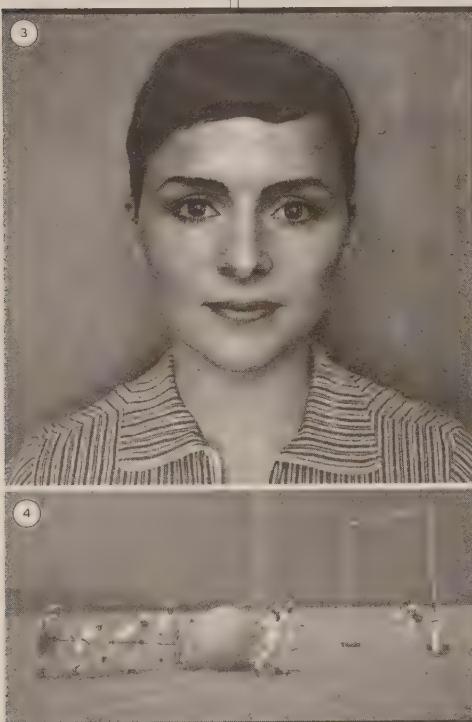
troupe and an unhinged indie outfit playing decadent jug-band outtakes that never made it onto *Sgt. Pepper's*, Dark Meat is poised to win the Weirdest Band Ever award. A sea of trilling brass instruments dotted by hoots and punk moans have the group of Georgia scallywags riding the crest of a tidal wave to bizarro-land and baffling everyone in their way. Dark Meat shares tonight's bill with the Southern gentlemen in Long Legged Woman, thrash-fuzz transplants who serve up 'tard-core frenetic enough to set wet, misty nights on fire. Psychedelic rednecks unite! (L.C. Mason)

with Grampall Jookabox
9 p.m., \$10–\$12
Bottom of the Hill
1233 17th St, SF
415-621-4455
www.bottomofthehill.com

MUSIC

Manicato

Manicato is an adjective from the Taino of Puerto Rico meaning a bold and valiant person with a good heart. Manicato the band, led by vocalist Israel Matos and his father Cris "Papi" Matos, lives up to this Taino



ideal. Joined by seasoned veterans Alan "Trombone" Williams, Danny Cao, Enrique "Oique" Padilla, Dave Lockhart, Nick Fischman, and Colin Hogan, the Matos mix socially conscious lyrics with salsa, timba, reggae, hip-hop, and rock. Whether you're looking to sweep someone off their feet or weep in your Dos Equis, these heroes have something for you. **(D. Scot Miller)**

9 p.m., \$7 (free before 9 p.m.)
Cigar Bar & Grill
850 Montgomery, SF
415-398-0850
www.cigarbarandgrill.com

MUSIC

Carcass

That sinister rumbling off in the distance? It's signaling the return of Carcass, the recently reunited U.K. grindcore band making another pass through San Francisco (despite the possibility that attendees at the group's September 2008 show might still have violently vibrating eardrums). If you saw 'em then, you know the show was killer enough to see again; if you missed 'em then, here's your chance to experience the flesh-

ripping, corpse-rotting, weird-medical-horror aficionados live. Everybody wins! A bonus this time around: openers include seminal Bay Area thrashers Death Angel. Time to kill as one, metal folk. **(Eddy)**

with Death Angel, Suicide Silence, Faceless, Toxic Holocaust, and Abysmal Dawn
6:30 p.m., \$35
Grand Ballroom
1300 Van Ness, SF
www.ticketmaster.com

FRIDAY MARCH 27

MUSIC

Radioclit

Ravenous-eared duo Radioclit has one of the most unfortunate names in dance music — which is really saying something. Yet as producers, musicians, and club promoters, Etienne Tron and Johan Karlberg are smarter than heck — and not in that heady Spooky/Rupture Baudrillardian-referent way, though they are based in Paris. These two flesh their cerebellums through deep genre-smashing. They'll do anything to sparkle in your drums

while sparking a dance riot, whether with Malawian singer Esau Mwamwaya as The Very Best — mixing Scandinavian techno, South African kwaito, French grunge, Wacko Jacko choruses, and Kronos Quartet strings — or through their celebrated, anarchic early Bonde do Role productions. Radioclit's 2008 rave-meets-carioca tornado, "Secousse," named after the duo's tropical-themed monthly, should provide just one mad climax of an equator-erasing set. **(Marke B.)**

With Ana Sia, Ghosts on Tape, and Morale
10 p.m., \$15 (\$10 advance)
103 Harriet
103 Harriet, SF
415-497-3830
www.hacksawent.com

STAGE

Bisceglie's SF Follies

I love a good list, especially when it's a hit list, and *SF Follies* provides a deluxe one. The Web site for John Bisceglie's comic cabaret includes an extensive catalog of all the show's satirical targets. Close scrutiny reveals that Baby Face Nelson and Baby Gap rub shoulders with one

Hobbit stigma ain't easy to laugh off.

another, as do registered sex offenders and Rice-a-Roni, Ed Jew and El Niño, Cifer and chlamydia, and Wendy Tokuda and the wild parrots of Telegraph Hill. Are Lindsay Lohan and Laughing Sal one and the same individual? There's only one way to find out — a trip to Bisceglie's critically acclaimed show, which proves this town is big enough for more than *Beach Blanket Babylon*. **(Huston)**

8 p.m. (continues through April 5), \$33-\$40
Actors Theatre
855 Bush, SF
(800) 838-3006
www.sffollies.com

SATURDAY MARCH 28

FILM

Dust & Illusions

Burning Man pros: avalanches of drugs, the mingling of avant-garde art under the scorching desert sun, and the chance to shed your normal digs to get in touch with your inner geo-hippie

lunatic alongside thousands of other repressed souls. Burning Man cons: avalanches of drugs and the increasingly capitalistic nature of the decades-old freedom-extravaganza. *Dust & Illusions*, a documentary four years in the making, is one of the first attempts to explore Burning Man through an in-depth critical lens to address the modern obstacles facing the festival's idealistic spirit. Director Olivier Bonin traces the event's humble origins on San Francisco's Baker Beach to its controversial evolution into a gathering of thousands in the sands of Nevada. **(Mason)**

8-10 p.m., \$15
Chez Poulet
3359 Cesar Chavez, SF
www.dustandillusions.com

MUSIC

Pelican, Wolves in the Throne Room, Tombs

Pelican is joined by Wolves in the Throne Room and by Tombs for the unofficial critical darlings tour of 2009. The four-piece

CONTINUES ON PAGE 16 »

1) Amdia, from "United in Nima" (see "Lens Craft"); 2) still from *Cabaret* (see Wed/25); 3) Emiliana Torrini (see Sun/29); 4) still from *Dust & Illusions* (see Sat/28); 5) Steven Stapleton of Nurse With Wound (see Thurs/26); 6) naked gold miner from *Bisceglie's SF Follies* (see Fri/27); 7) Carcass (see Thurs/26); 8) Radioclit (see Fri/27); 9) Chad VanGaalen (see Tues/31).

STEVEN STAPLETON PHOTO BY JIM DONNELLY; RADIOCLIT PHOTO BY TIM & BARRY

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THE SAN FRANCISCO BAY GUARDIAN PICKS

Herman Dune (see Wed/25)
HERMAN DUNE PHOTO BY PETER BOESCH



PICKS CONT>

Chicago instrumental band gained notoriety for its tectonic, densely strated compositions, and shares a love of the natural world with Olympia, Wash.'s Wolves, who fuse primitive black metal sounds with a pagan-hippie mentality that is inefably Pacific Northwest. Brooklyn trio Tombs is also in the soundscape sledgehammer business, crafting thick, textural hardcore with a thin grain of spooky post-rock melody. All three bands have managed to find enthusiastic audiences outside traditional metal circles, perhaps proving that there's no such thing as too heavy. (Ben Richardson)

9 p.m., \$16
Slim's
333 11th St., SF
415-255-0333
www.slims-sf.com

SUNDAY MARCH 29

MUSIC

Emiliana Torrini

Ask Elijah Wood -- Hobbit stigma ain't easy to laugh off. Icelandic songstress Emiliana Torrini may be best known for performing "Gollum's Song" at the end of 2002's *The Lord of the Rings: The Two Towers*, but she's quietly stockpiled nearly a half dozen albums since 1994. Torrini's fine vocals, summery orchestration, and sound songwriting chops are abundant on *Fisherman's Woman* (Rough Trade; 2005) and *Me and Armini* (Rough Trade; 2008). The public's knowledge of Icelandic musical exports is generally limited to weirdo siren Björk and yodellers Sigur Rós, but Torrini may just provide a viable third option. (LI)

with Lay Low
8 p.m., \$17
Independent
628 Divisadero, S.F.
(415) 771-1421
www.theindependentsf.com

TUESDAY MARCH 31

MUSIC

Chad VanGaal

Transparent bodies, ill-treated animals, ghosts in the basement, and the event of one's own death -- the throughline

of Calgary musician Chad VanGaal's latest album for Sub Pop, *Soft Airplane*, is a heart-damaged, haunted lyricism. But the dark-skies outlook and spooked, solitary reflections are sweetened by vocals that rise up high and tremulous and slightly strange: The sparse and gorgeous album opener "Willow Tree" is one of the prettiest set of instructions for funeral arrangements a person could hope to leave behind, while "TMNT Mask" sets a desolate scene of riverside trash and reverie to a synth dance beat. (Lynn Rapoport)

with Women and Tempo No Tempo
9 p.m., \$10
Bottom of the Hill
1233 17th St., SF
415-621-4455
www.bottomofthehill.com

MUSIC

Boo and Boo Too, DADFAG, Bridez

Why, Boo and Boo Too, what a big sound you have! The title track of the six-piece Kansas sludge-pop band's *No Tempo* (Ironpaw; 2008) is epic and triumphant, laced with dreamy, echoed

guitar effects to match the similarly styled vocals, which verge on repetitive chanting. Occasionally the frenzied barrage of drums gives way to a more controlled sound. On the heels of a slew of SXSW performances, the Boo crew joins up with locals DADFAG and garage rockers Bridez, led by ex-So So Many White White Tigers force of nature Liza Thorn. (Torrez)

9 p.m., \$5
The Knockout
3223 Mission, SF
415-550-6994
www.theknockoutsf.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body -- no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

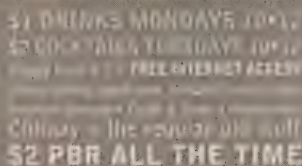


LOCAL ARTIST Todd Sanchioni
TITLE *Laos Rockers*

THE STORY Sanchioni traveled throughout Laos recording musicians and taking portraits with a Mamiya 6 by 7 and a 35mm camera. Visitors can listen to a portable CD player or download and listen to a podcast while at the resulting show of work.

SHOW "The Changing Face of Laos Through its Music," through April 18. Call for an appointment to guarantee viewing. Reception: Thurs/26, 6-10 p.m.

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FRIDAY NIGHTS

at the de Young

March 27

From 5–8:45 p.m. with live music and cocktails.
Regular museum admission prices apply.



Image: Andy Warhol. *Orange*
 History, Art, and Culture, 1963
 1963. 983 Collection. The
 Andy Warhol Museum. Pittsburgh.
 Founding Collector. *Andy Warhol*
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VIEW the special exhibition **Warhol Live**. Andy Warhol used music to transform himself from fan, to record album designer, to producer, to celebrity night-clubber, to rock star. The first comprehensive exploration of Warhol's work as inspired by celebrity and the music industry, this exhibition will provide a visual and aural score to his extraordinary work. Also on view: **Yves Saint Laurent**.

EXPERIENCE a **milonga** in the museum as a few hundred couples re-create Argentinean tango dance halls in Wilsey Court.

LISTEN to **"Photography and Fashion: An Exercise in Style,"** a lecture by French photographer Lucia Zegada, who has been collaborating closely with fashion designer Christine Palmaccio for the past decade.

CELEBRATE at the closing reception for the March Artist-in-Residence, **Cosmo Kichman**.

CREATE your own **shoe art** with collage designs, markers and ribbon as inspired by Warhol's love of shoes.

Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

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de Young

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TEN OUT OF TEN
 FEAT. GRITTY DANCE, KATH HOPKINS, JEFF JONES, JAMES J. JONES, JAMES J. JONES, JAMES J. JONES
 AS (HOPKINS, HOPKINS, HOPKINS, HOPKINS, HOPKINS, HOPKINS, HOPKINS, HOPKINS, HOPKINS, HOPKINS)
 WED MAR 25th doors 7:30 \$12

RASPUTINA
 RUBY THROAT
 THU MAR 26th doors 7:30 \$15

Presidio 10 PreParty
 FRI MAR 27th doors 8:30 \$20 ADV \$30 DOOR

Japan Nite
 DETROIT 7 SA SPARTA LOCALS
 SAT MAR 28th FLIP OMODAKA doors 7:30 \$15

Emiliana Torrini
 LAY LOW
 SUN MAR 29th doors 7:30 \$17

MIDNITE
 WED 4.3/ DOORS 7:30PM/ \$15 ADV + \$17 DOOR
 APRIL FOOL'S DAY EXTRAVAGANZA
RUPA & THE APRIL FISHES
 LOCURA
 THU 4.2/ DOORS 8:30PM/ \$15 ADV + \$17 DOOR
JOHN BROWN'S BODY
 BLUE KING BROWN
 FRI 4.3/ DOORS 8:30PM/ \$15
 KING PRESENTS
JASON ISBELL & THE 400 UNIT
 JUSTIN TOWNES EARLE
 SAT 4.4/ DOORS 8:30PM/ \$22 ADV + \$25 DOOR
 BOOM BOOM ROOM PRESENTS
PAPA GROWS FUNK
 SUN 4.5/ DOORS 7:30PM/ \$15
JOHN WESLEY HARDING
 EUGENE MIRMAN
 MON 4.6/ DOORS 7:30PM/ \$20
STEVEN SEVERIN
 (SIOUXIE AND THE BANGSHEES)
 MUSIC FOR SILENCES
 WED 4.8 & THU 4.9/ DOORS 7:30PM/ \$22
ROBBEN FORD
 BIG ORGAN TRIO

FRI 4.10/ DOORS 8:30PM/ \$25
ATERCIOPELADOS
 ALEX CUBA
 SAT 4.11/ DOORS 8:30PM/ \$18
NEW MONSOON
 ALLOFASUDDEN
 MON 4.13/ DOORS 7:30PM/ \$22
JUNIOR BROWN
 ELLIOT RANDALL
 WED 4.15/ DOORS 7:30PM/ \$15
THE BUDOS BAND
 THU 4.16/ DOORS 7:30PM/ \$15
 AN EVENING WITH
RICHARD BUCKNER
 FRI 4.17/ DOORS 8:30PM/ \$18 ADV + \$20 DOOR
SEBASTIEN TELLIER
 CHAIRLIFT
 SAT 4.18/ DOORS 8:30PM/ \$14
NOAH & THE WHALE
 FERRABY LIONHEART + ANNI ROSSI
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JESSE JAY HARRIS QUARTET (HILLBILLY JAZZ) 6-9PM NOS

FRI 3/27
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DJ'S CARMEN & MIRANDAS FRUIT STAND 6PM-2AM (WORLD, FUNK, R&B, POP) NO \$

RED HOTS BURLESQUE 7:30
SISTER SPIT PARTY & FUNDRAISER 9PM

MANGO 3-8PM
FLAMETAL, GRAYCEON, MODIG WUHT (METAL/PROG/FLAMENCO) 9PM \$8

SUN 3/28
SALSA SUNDAYS
ANDY Y CALLAO 3-8PM \$6 DANCE CLASS 3:15

SUN 3/29
DOLLAR DAYS \$1 PB&T/\$2 WELL
RADICAL VINYL DJ'S (GROOVES, PUNK, PSYCH, COUNTRY & OBSCURITIES) 9PM
THE ASTRAL FORCE, JUNIOR LEAGUE BAND, COLIN O'LEARY (JAZZ/FOLK/SOUL) 8PM

MON 3/30
THE DANA JAE VARIETY SHOW 7:30 NOS
SWANIPHANT, ZOO, DIRT PORCH (INDIE/EXPT) 8PM NOS

trash pop culture news, notes, and reviews

Meaner streets

Grand Theft Auto IV: The Lost and Damned
 (Rockstar North; Xbox 360)

GAMER Ever since the "next-gen" consoles shipped with capacious hard-drives and easy access to the broadband interwebs, gamers have been paying the price. Picking up where the boxed expansion pack model left off, publishers realized they could nickel-and-dime their fans with "downloadable content packs," recalling the "Batmobile sold separately" chicanery of action figure advertising and failing to deliver even the most rudimentary bang for your buck.

It comes as something of a relief, then, when a developer eschews horse armor and warmed-over levels too crappy for the retail version and provides some downloadable content actually worth the bandwidth, let alone the greenbacks. *Grand Theft Auto IV* makers Rockstar North restore some hope with *The Lost and Damned*, a worthwhile 10-hour nugget of episodic expansion that once again turns gamers loose in the open-world cesspool of Liberty City.

You play Johnny Klebitz, a surly biker with bad tribal tattoos and a cadre of "brothers" in the Lost, one of the metropolis' warring biker gangs. Engaged in a power struggle with the gang's atavistic head honcho and mired in the world of crime that defines Rockstar's dystopic settings, Klebitz is soon fighting for his life.

In keeping with the expansion's hog-wild characters, Rockstar has retuned the motorcycle physics, making two wheels the optimum number for peeling around the vast gameplay environment. Your



Johnny Klebitz: all outta bubblegum.

character has access to a handful of powerful new weapons, and your easy-riding cohort is a phone call away if you're in need of manpower, horsepower, or firepower. New multiplayer modes cater to the bike-centric gameplay, including a new race mode in which competitors with baseball bats reenact Electronic Arts' classic *Road Rash* series.

The writing and motion capture is consistent with the *GTA* series' surpassing quality, and Rockstar again proves that careful characterization and plotting makes for a more engrossing gaming experience than a coterie of anonymous sidekicks yelling "boo-yah!" The events of *The Lost and Damned* intersect intriguingly with the original game, but this is both a blessing and a curse. Despite the developers' best efforts, Johnny Klebitz isn't half the protagonist *GTA IV*'s Niko Bellic is, and the moments when Bellic shows up are an unfortunate reminder of this fact. As with Bellic, the writers make an ill-conceived stab at humanizing their star criminal in Klebitz, presenting him as a voice of reason and moderation. But this all flies out the window once he's mowing down cops in the dozens. Then again, when you've got a fully automatic shotgun to play with, who cares about psychological realism? (Ben Richardson)

THE MIX

- (1) March Madness
- (2) Dog-watching in Alamo Square
- (3) Naked power games at *Stick*, Mama Calizo's Voice Factory
- (4) Serge Gainsbourg, *histoire de melody nelson* (Light in the Attic)
- (5) *The Class*

music

Codpieces are back, whether looking like bird beaks on *Make Me a Supermodel* or being attacked with power sanders (left) during an Imperial Battlesnake show at this year's South by Southwest fest. Metallica (center, left) somehow forgot to guard their nether regions during a SXSW gig — for shame. PJ Harvey (center, right) could make a codpiece look oh-so-chic, though she was demure — in appearance, not sound — in Texas. BLK JKS (right) need no codpieces, they've got psych-dub. | PHOTOS BY KIMBERLY CHUN



SXSW the un-Safeway

By Kimberly Chun
> a&cletters@sfbg.com

SONIC REDUCER Sparks. No, not the band, or the caffeineated boozy beverage, toasts of rock collectors' circles and past South by Southwest, respectively. I'm talking about the real deal, flying furiously off the spot where a sander met the metal-codpiece crotch of what appears to be a Suicide Girl-gone-to-seed, right here at the '09 installment of FXXFY — otherwise known in impolite company as Fuck by Fuck You fest. Sparks flew at the Typewriter Museum, far from the heavily trod, pizza plate-littered Sixth Street, epicenter of last week's South by Southwest music conference in Austin, Texas.

I had my doubts when the two bikinied, booted, vaguely *She-Deviils of the SS* leggy ladies entered, hoisting and spinning drill rifles beside belting Imperial Battlesnake vocalist West Nile, a petite, heavily tattooed man who describes his instrument/contribution to the Chicago band as one part "throat," another part "Napoleon complex." Goody gumdrops, I thought — that's exactly what underground music needs:

more retrograde-sexism. Just the tiresome, Neanderthal-pandering ticket to go with indie's ever-tightening embrace of throwback 1990s, alternative nation/X-treme, good/bad taste aesthetics. Goes great with those omnipresent buffalo checks and Jane's Addiction's reappearance at a Playboy party in a boarded-up Safeway.

But then the bikini girls dramatically whipped out the sanders, bringing West Nile to his knees, shielding his eyes and begging for mercy. You couldn't help but grin along with the beer-drinking redneck headbangers — and in the process forget to tweet at the sheer backhanded goofiness of it all. SXSW '09 motto No. 666: get your fun where and while you can — lack of funds, political correctness, and originality be damned. Praise the audacity and pass the ammunition.

Welcome to the terrordome, almost two decades after the first go-around and on the brink of the last recession: this time the enemy is more than public — it's wildly texting witticisms into the Twittering wind while bemoaning the slowness of AT&T, remarking on who isn't here rather than who is, and clearing out early from the Convention Center press room, while word on the street and in the halls is that attendance is 10 percent down though

artist involvement is up. The bags of corporate marketing swag are lightening because the fat-cat sponsors aren't swaggering with quite the same gusto. There are no free Saucony kicks and gratis logo T's. Our local landfill keepers thank you.

The SXSW star power dimmed slightly as Quincy Jones — rather than Pete Townsend or Lou Reed — happily free-associated and name-dropped through the conference keynote, though there were some last-minute saves. Metallica made a not-so-secret, relatively intimate, air-tight yet relaxed appearance, courtesy of *Guitar Hero*, at the 3,000-capacity Stubb's. Neil Young was said to be skirting the fest as manager Elliott Roberts talked up the first installment of Young's forthcoming, meaty archival box set and Jonathan Demme debuted *Neil Young Trunk Show*. Kanye West was, according to one Twitterer, "pissing off" people and promoting his G.O.O.D. Music artists during a "secret" headlining spot at Fader Fort (now, in its new spot, more like a sweltering internment camp than a luxe retreat). Can't say for sure — though I was wondering if West would be locked to Auto-Tune — because I had a pressing date with the always-riveting PJ Harvey, debuting her new, alternately ethereal and enraged long-player at Stubb's on Saturday.

That said, SXSW wasn't without its charms — between the disarmingly art-geeky Devo, donning those red pyramid hats once more, and Erykah Badu, gathering more than 10 of her native Dallas buds as the Cannabinoids, for an ultra-short, improvised set, truncated thanks to an alleged stalker. Betwixt the loving Doug Sahm tributes with son Shawn Sahm, Augie Meyers, and Alejandro Escovedo, and a mesmerizing 1 a.m. Silver Apples turn, you could always stop and smell the jalapeño brisket tacos and listen to the night-birds cackle and whoop. This was a South By perched at the precipice — and the gaps left by the retreating MySpace party buses and major labels were filled by comedy showcases, an increased hip-hop presence, and scads of drifting local emo waifs and crust punklets, all drawn by the bright lights, frenetic activity, and word of Facebook.

You'd think the roiling brew would be combustible, yet strangely, it isn't — even when you mix in all-day drinking, 80-degree weather, death metal pizza paper plates everywhere, and the odd unenlightened crack like the one I heard at the Mess With Texas free show at Waterloo Park — a "si, señor" in a bad faux-Mexican accent in response to accented vocalist Ami Shalev of Israeli band Monotonix telling every-

one to sit down and "shut the fuck up!" (P.S.: they did.) Perhaps these loud yet occasionally imperceptible leaps across the fissures — by street-level pop groundlings and seen-it-all scenesters, united by the equalizing thunderclouds of bass drums and roach-coach allure of cheap tacos — are SXSW's real treasures.

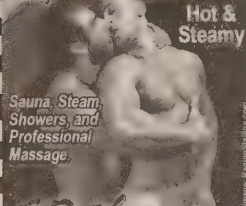
Glad I saw: PJ Harvey and John Parrish, Metallica, Silver Apples, Lady Dottie and the Diamonds, Micachu, Past Lives, Little Boots, Roy Head, Flower Travellin' Band, We Have Band, Akron/Family, Mayyors, Woods, the Sonics, Dirty Projectors, Nite Jewel, Silk Flowers, Garotas Suecas, Total Abuse, Girls, BLK JKS, Cause Co-Motion!, Tara Jane O'Neil, the Sun, Explode into Colors, the Bronx, AIDS Wolf, Moriarty, and Adam Stephens.

Most likely to benefit from band name confusion: Cut Off Your Hands (Say Yeah), Nid and Sancy.

Tele-who?: Telepathe, Telepathic Butterflies, Telekinesis

Muthas for drunk listening: Never do SXSW sober. Everything sounds better when you're drunk off your ass on Shiner Bock, stumbling into your neighbor's lit cig, and asking strangers too loudly, "What band is playing?" while Metallica roars through "Master of Puppets" in the background. **SFBG**

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Alloy trio

Behold the blissful motorik and cryptic theatrics of Bronze

By Chris Sabbath
a&cletters@sfbg.com

It's another typical afternoon at Zeitgeist: mid-'80s punk rock roaring from the jukebox, the constant clang of beer bottles, the pervasive smell of burgers. "I like these industrial dudes over here," says Brian Hock, the drummer of SF three-piece Bronze. He looks at a gloomily outfitted bunch a few tables away in the gravel pit. "They're fucking rocking it hard style."

On hearing Hock's keen observation, I confess to his bandmate Joe Oberjat that when I arrived to meet Bronze on this semi-overcast Saturday afternoon, I initially mistook him for someone at that picnic table — a surly-looking, goth-ed-out version of Mickey Rourke sandwiched in the middle of the pack.

"Which one? The industrial dude?" Oberjat asks.

"He looks a little pissed off," says vocalist Rob Spector. "But he's about to pound a double shot of whiskey."

While this is my initial in-person meeting with the band, I first caught Bronze last summer, when they gave an unprecedented performance at a July 4 CELLspace event, cleverly titled "Born on the Fourth of Julie." That day, the trio was an

unknown element of an awesome bill that included the likes of Death Sentence: Pandal, No Boss, Sic Alps, and Tussle.

Bronze's set commenced with Hock, Oberjat, and Spector garbed in matching military suits and sitting side-by-side with their heads tilted downward. Three friends then sheared the trio's locks while a patriotic number spouted over the speakers. After what seemed like nearly 15 minutes of clipping and cutting, the band members finally rose to their feet and played a knockout batch of tunes. The sound: seriously blissed psych drone-scares and kraut goodness, à la Can and Harmonia, with smatterings of *Flowers of Romance*-era P.i.L.

"July 4 was definitely a very strategic-type thing," Spector says, laughing. "The haircuts took a really long time — I knew [they] were going to take longer than we expected."

"It was also our drunkest show," Oberjat adds.

Drunk or not, the band — which formed from the remnants of groups like Fuckwolf, the Vanishing, and Night After Night — has a knack for performances that please the eyes as well as the ear. It's possible to get a sense of this by checking out some



Whether they're sporting uniforms or sequined blouses, the three men of Bronze rescue you with proof that kraut pleasures can be found outside of reissued recordings. | BRONZE PHOTO BY ALISSA ANDERSON

of the YouTube videos on Bronze's MySpace page (www.myspace.com/copperclub).

During one clip, shot in Big Sur, Spector teeters back and forth in a crazed manner, his Dave Thomas-tuned warble getting locked in a groove between Hock's kinetic beats and Oberjat's jacked-up, skittering synth sounds. A flood of bright colors spills over the group as Oberjat lurches about in the forefront, toying with his signature custom-made boxed-shaped instrument while swooping down occasionally to joust with a heap of floor pedals.

"We enjoy being a bit theatrical sometimes," Hock explains. "We'll always [do] slight things that maybe no one will notice, but once in a while we ham it up a little bit. If we

play, we want to put on a show in some fashion."

Though Bronze has yet to put out an official release, that'll change in 2009. Queen's Nails is set to drop the band's 10-inch self-titled debut, and Hex will issue a 7-inch single. The band is also deep into recording a full-length for Tigerbeat6, which they hope to have ready before heading out for a European tour in the fall. **sfbc**

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ECLECTIC CITY: THE HIPSTER AND THE HIP-REPLACED COME TOGETHER AT THE SWITCHBOARD FEST

Beyond the comfy crib of steady gigs like the Symphony or, say, *Beach Blanket Babylon*, working musicians survive by adapting to all kinds of habitats. Popping up all over town, they transition from El Dive-o one night to Lé Deluxe Lounge the next. It's audiences who enjoy the luxury of worshipping regularly at the same musical temple, with the same congregation, be it hipster, hippie, or hip-replaced.

That's why it's likely — and intentional — that attendees of the Second Annual Switchboard Music Festival feel a little out of place. Billed as a "genre-defying spectacle," Switchboard promises to pull the rug out from under the audience — whether they're used to beer stains or rich upholstery — and wow them with a first-class variety show of adventurous Bay Area acts. "We definitely got a good mix of contemporary classical music fans and indie-rock type people last year," says festival codirector Jonathan Russell, taking satisfaction in having enabled ironic and un-ironic tweed jackets to brush suede elbows in cultural camaraderie.

Among the many wonders on display at Dance Mission Theater this year are Melody of China, an ensemble with mastery of both traditional Chinese music and contemporary classical compositions on Chinese instruments; Zoyres, the buoyant purveyors



MELODY OF CHINA PHOTO BY MELODY WANG

of "Eastern European wild ferment," Pamela Z, known for her gloriously experimental vocal ingenuity; and Edmund Welles, the world's baddest (if not only) black-metal bass clarinet quartet. Oh yes ... and Moe!

"It's hard to describe," Russell laughs when asked to pin down the percussive tour de force Moe! Staiano. "He sees the entire world as a potential percussion object. You never quite know what's going to happen next." Like Moe!, Russell and festival codirector Ryan Brown cultivate the kind of musical versatility that Russell admits "doesn't fit neatly in the usual genre categories." A composer himself, he's up to music that gets played at clubs in the Mission, where fans of "new music" composers featured on the festival bill (like Damon Waitkus, David Lang,

Mason Bates, Max Stoffregen, and Ken Thomson) might not normally venture. "We wanted to present that music in a little bit more of a concert setting, as opposed to noisy clubs." So Switchboard was born, with the idea that lovers of all kinds of new sounds might actually like each other — and each other's favorite bands. Er, ensembles.

If founding an upstart festival seems ambitious these days, don't expect Russell and Brown to twiddle their thumbs until sunnier times arrive. "Major funding organizations have a lot less money to throw around," Russell concedes. "But it emphasizes all the more that we need to be self-sufficient and take control of our own scene." To wit, Russell and Brown raised the bulk of Switchboard's funds themselves, scaring up a deliciously eclectic lineup without any fussy institutions footing the bill. "Although," Russell notes, "they're welcome to give us money if they want to." (Dina Maccabee)

SWITCHBOARD MUSIC FESTIVAL
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www.switchboardmusic.com



Tingle tangle club: Love is a song cycle for Parenthetical Girls, led by Zac Pennington (right, with the flowing bangs).

PARENTHETICAL GIRLS PHOTO BY PATRICK KEHOE

Sweet symphony

Parenthetical Girls tap into the tingle of *Entanglements*

by Todd Lavoie
 > a8cletters@sfbg.com

Has the Parenthetical Girls' extreme makeover reached completion, or are their collective sleeves still hoarding hidden tricks to be revealed in future remakes/remodels?

The Portland, Ore., avant-popsters — formed in 2002 and originally calling themselves Swastika Girls after a Brian Eno/Robert Fripp song — first grabbed the ears of the listening public three years ago with a double-dose of fractured melodies and droning lo-fi noise. Pivoted around leader Zac Pennington's preening, twirling vocals, 2006's *Parenthetical Girls* and *Safe as Houses* (both Slender Means Society) jumbled childlike whimsy with bit-lip sexuality, electronic glitchery, and dizzying song structures.

Glockenspiels mingle with unnamable blips and squelches, quivering confessions shove up against tense, volatile arrangements — unabashedly fraught with drama, these recordings inevitably garnered more than a few comparisons to the work of fellow art-damaged experimentalists Xiu Xiu. Still, both discs offer plenty of testimony to Pennington's distinctive vision. Strip away the songs' tendencies to scratch and scrape, and one can't help but notice his fondness for playful,

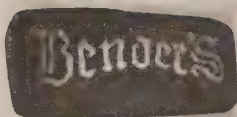
extravagant composition.

That said, few could have predicted the baroque gleam-and-shine of last year's sumptuous orchestral-pop oddity, *Entanglements* (Tomlab). Having teamed up with a rotating crew of collaborators in the past, Pennington at last finds his ideal partnership with a quintet of like-minded string-lovers. Additionally, more than a dozen classically trained musicians are brought into the studio: the result is a twisted, trilling naughty-boy stepson to Van Dyke Parks' *Song Cycle* (Warner Bros., 1968).

Entanglements' title couldn't be more fitting: flitted out in borderline-Shakespearean verse, a tale of young, doomed love unfolds as body parts and fluids are exchanged fitfully and freely among the heaving rise-and-fall of cellos and violins. Pennington's vocal pirouettes remain as enchantingly fey as ever, particularly when dishing out pearls as snappy as this couplet from "Young Eucharists": "And what such fates we two betray, as your sacred legs gave way?" **SFBG**

PARENTHETICAL GIRLS

with No Kids
 Fri/27, 9 p.m., \$10
 Cafe du Nord
 2170 Market, SF
 (415) 861-5016
www.cafedunord.com



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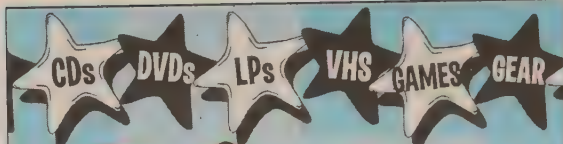
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W/ REN THE VINYL
ARCHAEOLOGIST & GUESTS

3.27

Fr

MONOPHONICS
GREASE TRAPS

3.28

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YES YES Y'ALL
DJ'S PRINCE ARIES
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Sleazemore & RCHRD GH?
10-2am

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Pinkies up! The unpixellated pixies of the GayVN Awards coast into town (left) with hostess queen of "oopsie" Janice Dickinson (center), and Danish electro-crooners Oh Land help Look Out Weekend reach higher ground. | NAKED SWORD PHOTO BY KENT TAYLOR



Fluffy bunnies

By Marke B.
superego@sfbg.com

Look about you, horny toad. There may not be wee lambykins gamboling on your microlawn or the scent of fresh asparagus pervading your water closet yet, but all the mad party signs of spring are sneaking up to floor you: secret sunset shindigs (www.pacificsound.net), hunky Jesus Easter bonnets (www.theisters.org), blackout drag road trips to Reno (www.tranny-shack.com), and that ultimate in vernal equinoxuous signals, a flood of out-of-state gay porn stars looking for extra cash on Rentboy.com and the back pages of the *Bay Area Reporter*. Spring has sprung! And will probably be passed out in its stiff leather chaps, turquoise Lycra dress shirt, knock-off Gucci wraparounds, and George

TINGEL TANGEL CLUB
The louche cabaret monthly celebrates a year of mingling salacious New York City talent and West Coast underground hotness. Original Cockettes Rumi and Scrumby, singer Novice Theory, "hypersexual" musicians SlowMo Erotic and more light up the stage, and ever-crushable JD Samson of Le Tigre will Sam Ronson the turntables afterward. Tingle Tangel Le Tigre — it's an anagram.
Wed/25, 8 p.m., \$16. Café du Nord, 2170 Market, SF. www.tingeltangelclub.com

FUCK MIAMI
Oh dear, is it that time of year again? Half our stellar nightlife talents (and a lot of pre-tanned wannabes) will be sucked into the studiously Spandexed and belated black hole that is the Winter Music Conference in Miami. If you're too broke — or too allergic to aggressive slickbeach, share the moment with a slew of worthy left-behinds at this lengthy affair.
Fri/27, 4 p.m. - 2 a.m., free. Mars Bar, 798 Brannan, www.marsbarsf.com

Michael stubble on the corner of 18th and Market soon.

That's right, those "Oscars of gay porn," the annual GayVN Awards, are coming upon us yet again, as the Castro Theatre plays host to the biggest circle jerk in the butt biz for another year. Downsizing, of course, is out of the question, despite the rash of porno pink slips being fisted out across the industry, which has been hit hard by a combo of economic deflators, internal tussles, and continued grappling with amateur Web competition. (We'll see if the upcoming onslaught of 3-D dick-flicks provides the stimulus package our local studios — second only to backwoods Eastern Europe in terms of stick-fingered output — so sorely need.)

No, GayVN organizers are gut-pumping all the lubricious glitz they can into a whole weekend of kiki hurrah, with pre-parties, post-parties, Tupperware parties, and

brunches that no one will eat at galore. Inflatable personality Janice Dickinson hosts the awards ceremony itself, with backup from homegirl Margaret Cho and Alec Mapa from *Ugly Betty* (ha!). Online erotic video-on-demand powerhouse Naked Sword, a.k.a. the giant candy-colored Flash octopus that froze my dinky Windows and made me cry with my pants down, will host the official afterparty, Shameless — "the party you'll never forget, or remember!" — with some big-name DJs and performers I already can't! It'll be a wondrous semi-tragedy unfolding in fast motion, worth it if only to ogle the prancing scene. Just please try not to look at the camera when it's over. **SFBG**

GAYVN AWARDS CEREMONY
Sat/28, 7 p.m., \$95. Castro Theatre, 429 Castro, SF. gayvnawards.avv.com

SHAMELESS GAYVN AFTERPARTY
Sat/28, 10 p.m., \$25. Wunderland, 155 Eddy, SF. www.nakedsword.com

ROYALTY
Well! It may be a bit bombastic, but the name just fits. SF soulful house music king DJ David Harness inaugurates a new monthly to rain some of that of hands-in-the-air spirit down on the children-in-waiting at the lovely Triple Crown. The Crown's sound system is winning extreme plaudits, so be prepared for a high-fidelity throwdown.
Fri/27, 10 p.m., \$5. 1760 Market, SF. www.triplecrownsf.com

DEVOTION
A few years ago, DJ Ruben Mancias packed up his little glam-house weekly at the EndUp, Devotion, and skedaddled to NYC to find fame, fortune, and a lot of really neat T-shirts. He's occasionally popped back into town to show off each, and remind Latin- and soul-themed house fans of past EndUp glories. Devotion's eight-year anniversary will find him back at the space with Oakland house princes Cecil and Dedan warming up. Memories!
Sun/29, 8 p.m. - 4 a.m. The EndUp, 401 Sixth St., SF. www.theendup.com, www.myspace.com/devotionsf



A six-pack of rock picks

THEE OH SEES AND EAT SKULL

Fuzz is the new black — at least according to the gospel preached by Thee Oh Sees and Eat Skull. The two West Coast combos will take the beer- and noise-soaked pulpit at the Eagle Tavern to bang out hazy sermons of garage wit and wisdom. **(L.C. Mason)**

With Grant Hart and the Fresh and Onlys. Thurs/26, 9 p.m., \$5. Eagle Tavern, 398 12th St., SF. (415) 626-0880. www.sfeagle.com

DARK DARK DARK

Dark Dark Dark released its debut album in 2008 on Rhode Island's Supply and Demand label. The group's folky, rootsy instrumentation and female-to-male vocal tradeoffs take over the Caretaker's House. **(Andre Torrez)**

Fri/28, 8 p.m. www.myspace.com/darkdarkdarkband

TRANS AM, EZEE TIGER, FUTUR SKULLZ

Imagine you're in high school: Trans Am are the electronics nerds who jam to Rush, Anthony Petrovic of Ezee Tiger is the misunderstood indie guy who is into the Flaming Lips and Lightning Bolt while you're still spinning Sublime, and Futur Skullz are the long-hairs who know metal is cool five years before you will — and who just got busted for stealing Dad's whiskey. **(Mason)**

Sun/29, 9 p.m., \$14. Bottom of the Hill, 1233 17th St., SF. (415) 621-4455. www.bottomofthehill.com

T-MODEL FORD AND GRAVEL ROAD

A hard-drinking, potty-mouthed blues legend with a rap sheet long enough to impress any modern thug, wizened older T-Model Ford has been rolling around the Deep South since the early 20th century. But he isn't a walking geriatrics case — backed by Gravel Road, he can stomp the blues till the stage caves in. **(Mason)**

With the Ferocious Few and Ramshackle Romeos. Sun/29, 8 p.m., \$10. Thee Parkside, 1600 17th St., S.F. (415) 252-1330. www.theeparkside.com

WOODEN SHIIPS, EARTHLESS

Wooden Shiips bring straight-outta-1971 fuzz rock. Earthless boasts the drummer from Rocket From the Crypt and Hot Snakes, and shares the Shiips affinity for retro sounds — with a knack for the Sabbath- and Zep-tinged blues. **(Torrez)**

With Eyes. Sat/28, 9:30 p.m., \$10. Café du Nord, 2170 Market, SF. (415) 861-5016. www.cafedunord.com

BARN OWL, HOLLY CAUST

More trance-inducing psychedelia from a seemingly endless supply of West Coast bands pumping out the experimental sounds of the other and extraordinary: Barn Owl creates dark chamber-like atmospheres, while Holly Caust specializes in over-modulated guitar assault. **(Torrez)**

With Tecumseh and Oaxacan. Sun/29, 9 p.m., \$6. Hemlock Tavern, 1131 Polk, SF. (415) 923-0923. www.hemlocktavern.com

Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 25

ROCK/BLUES/HIP-HOP

An Horse, Wintersleep Hotel Utah, 9pm, \$10.
Leather Feather, Phantom, Chalkline
Hemlock, 9pm, \$6.
OK Go, Jaguar Love, IO Echo Great American

Music Hall, 8pm, \$18.
Gina Sicilia Biscuits and Blues, 8pm, \$15.
Spinto Band, Maps and Atlases, Love Like Fire
Bottom of the Hill, 9pm, \$12.
Tallest Man on Earth, Herman Dune Rickshaw
Stop, 7:30pm, \$14.
"Ten Out of Tenn" Independent, 8pm, \$12.
With Griffin House, Katie Herzig, Tyler James,
Jeremy Lister, Butterfly Boucher, KS Rhoads,
and more.
"Tingel Tangel Club One Year Anniversary"
Café du Nord, 9:30pm, \$16. With hosts Scotty
the Blue Bunny and Ginger Snap and guest DJ
JD Samson.
Vox Jaguars, Boneless Children's Foundation,
Off Campus Knockout, 9pm, \$4.

CONTINUES ON PAGE 24 »

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WITH DIS/HOSTS:
PLEASUREMAKER, SENIOR OZ
WITH GUESTS J ELKHOD & B LEE

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3/27
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PLUS PSYDECAR (SAN DIEGO)
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SAT
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ELBO ROOM PRESENTS
MONOTONIX
(ISRAEL) (IRAG CITY).
TRICLOPS, LUMERIAN
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SUN
3/29
9PM
\$6

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DUBSTEP, ROOTS & DANCEHALL WITH
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MANEESH THE TWISTER
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GREEN B (COO-YAH!!)

MON
3/30
9PM
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3/31
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BABA KEN
THE AFRO GROOVE
CONNECTION
PLUS DJ JEREMIAH

WED
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CELEBRATION
WITH LOS BANOS,
FLUFF GRRLR,
THE FUXEDOS,
BRIAN KENNY FRESNO
PLUS REV BISHOP JOEY, REV DAVID
APOCALYPSE, KARLA LAVEY, DR. HAL,
MICHAEL PEPPE, MR. TEEVEE

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FRI 4/3 SAVIOURS/SCARECROW
SAT 4/4 SAT NITE SOUL PARTY
SUN 4/5 DUB MISSION: DJ SEP
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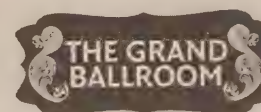
Randazzo Robinson \$15adv/\$17door

Sat April 4

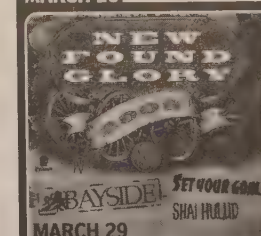
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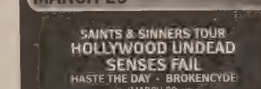
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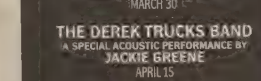
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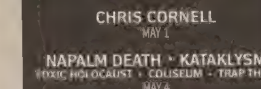
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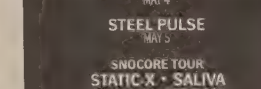
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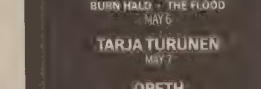
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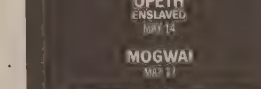
MAY 4



MAY 6



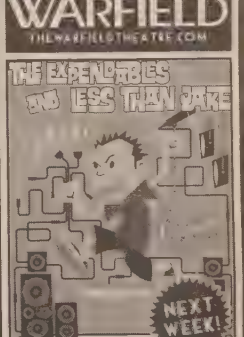
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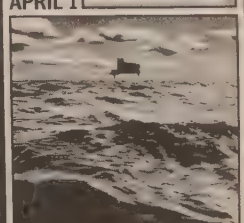
JULY 17



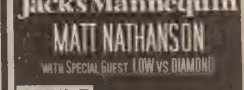
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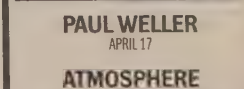
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APRIL 7



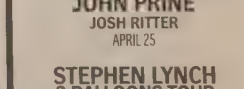
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APRIL 24



APRIL 25



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 Sarah Geronimo Big Fox. 8pm, \$55-150.
 "Local Dive Night with Mikie Lee and Amber" Beckett's. 10pm, free.
 Scubacat, Casey Chisholm, In the Dust Uptown. 9pm, free.

JAZZ/NEW MUSIC

Aca Climate Theatre, 285 Ninth St; (415) 263-0830. 8pm, \$7-15.
 Cat's Corner Swing Party Savanna Jazz. 9pm, \$5-10.
 Lloyd Gregory Shanghai 1930. 7pm, free.
 "Johnny Foley's Mad Planos" Johnny Foley's. 9pm, free. With Alejandro and JC.

Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, \$10.
 Alice Russell Yoshi's San Francisco. 8pm, \$20.
 Marcus Shelby Revolution Café, 3248 22nd St; (415) 642-0474. 8:45pm, free.
 Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

BAY AREA
 Bossa Five-O Anna's Jazz Island. 8pm, \$10.
 Myra Melford and Be Bread, Alex Cline Continuation Quintet Yoshi's. 8 and 10pm, \$10-18.
 James Moseley No Name Bar, 757 Bridgeway, Sausalito; (415) 332-1392. 8:30pm, free.
 SF Bayharpers Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 7pm, \$5.

FOLK/WORLD/COUNTRY

Gaucha, Mitch Marcus Session Amnesia.

8pm, free.

BAY AREA

Black Crown Stringband Ashkenaz. 8pm, \$10.
 Laura Cortese Freight and Salvage. 8pm, \$19.50.
 "Flory Jagoda and Friends: Conversation, Memories, and Songs from Bosnia" JCC East Bay, 1414 Walnut, Berk; (510) 848-0237. 7:30pm, \$16-20.

DANCE CLUBS

Balance Infusion Lounge. 9pm, free. DJ Michael Toast.
 Booty Call Q-Bar, 456 Castro; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
 Club Shutter Elbo Room. 9pm, \$5. Goth with DJs Omar, Nako, and Justin.
 Deepest Darker! Morel Bar on Church. 9pm. With DJs Chip McClure and Ellen Ferraro.
 Fame Bar on Church. 9pm. With DJ Jim Hopkins.
 Qool 111 Minna Gallery, 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
 RedWine Social Dalva. 9pm-2am, free. DJ TophOne and guests spin international funk and get drunk.
 We All We Got Levende Lounge. 9pm. Hip-hop open mic and live performance mixer; this week's special guest is Hopie Spitshard.

THURSDAY 26

ROCK/BLUES/HIP-HOP

Stu Allen and friends Boom Boom Room. 9pm, \$12.
 "Blue Bear Live IV: Music for Youth Benefit" Bimbo's 365 Club. 8pm, \$75-150. With Los Lobos and Jackie Greene.
 Carcass, Death Angel, Suicide Silence, Faceless, Toxic Holocaust, Abysmal Dawn Grand. 6:30pm, \$35.
 Dark Meat, Long Legged Woman, Grampall

Jookaboo Bottom of the Hill. 9pm, \$10.
 Quinn Deveaux Revolution Café, 3248 22nd St; (415) 642-0474. 8:45pm, free.
 Shane Dwight Biscuits and Blues. 8pm, \$15.
 "Justice Tour" Slim's. 8pm, \$15. With Tom Morello: The Nightwatchman, Steve Earle, Wayne Kramer, Boots Riley, and Corey Taylor.
 Daniel Kahn and the Painted Bird, Yuri Lane Rickshaw Stop. 9pm, \$14.
 Nurse with Wound, Irrapp (ext.), Jim Haynes, Frieda Abtan Great American Music Hall. 9pm, \$30.
 Officer Down Annie's Social Club. 9pm, \$6.
 Rasputina, Ruby Throat Independent. 8pm, \$15.
 Renderers, Gorgonie Time, Virginia Dare Hemlock. 9pm, \$8.
 Sam Roberts Band, Mother Mother Café du Nord. 9pm, \$15.
 Scaring the Children (Bob Weir, Rob Wasserman, and Jay Lane), Band of Brotherz Fillmore. 8pm, \$35.
 Thee Oh Sees, Grant Hart, Eat Skull, Fresh and Onlys Eagle. 9pm.
 Tricky, Floacist Mezzanine. 8pm, \$28.50.

BAY AREA

Mark Holzinger/Simon Planting Duo Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.
 Valerie Jay Band Bistro, 1001 B St, Hayward; (510) 886-8525. 8:30pm, free.

JAZZ/NEW MUSIC

Elaine Lucia Trio Shanghai 1930. 7pm, free.
 Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.
 Grupo Fantasma Yoshi's San Francisco. 8pm, \$18.
 "Johnny Foley's Mad Planos" Johnny Foley's. 9pm, free. With Jason Marlon and Anchor M.
 Sony Holland Duo Enrico's, 504 Broadway; www.enricosf.com. 7pm, free.
 Stompy Jones Top of the Mark. 7:30pm, \$10.
 Marlina Teich with Ed Williams Brickhouse, 426 Brannan; (415) 820-1595. 6pm, free.
 Those Vanished Hands Meridian Gallery, 535 Powell; (415) 398-7229. 8pm, \$10.

Vince Lataeno Trio Savanna Jazz. 8pm, \$5.

BAY AREA

Nels Cline Singers, Jeff Gauthier Goatette Yoshi's. 8 and 10pm, \$10-18.

FOLK/WORLD/COUNTRY

"Bluegrass and Old-Time Jam" Atlas Café. 8pm, free.
 David Dondoro, Bad Weather California, Joseph Childress, Messes Amnesia. 9pm, \$10.
 "Hillbilly Jazz" El Rio. 6pm, free. With Jesse Jay Harris Quartet.

BAY AREA

Alex Calatayud's Brasil Anna's Jazz Island. 8pm, \$12.
 Bluegrass Revolution Beckett's. 10pm, free.
 Holly Near 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; (415) 383-9600. 8pm, \$25. With Emma's Revolution.
 Anais Mitchell Freight and Salvage, Berk. 8pm, \$19.50.
 Santa Ferenc Ashkenaz. 8pm, \$20.

DANCE CLUBS

Afroficious Elbo Room. 9pm, \$6. DJs Pleasurmaker and Señor Oz spin Afrobeat, Tropicalia, electro, samba, and funk with guests J Elrod and B Lee.
 Bingotopia Knockout. 7-10pm, free. Bingo with Mom Rock Stacy.
 Caribbean Connection Little Boobab, 3388 19th St; 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.
 Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
 Funky Rewind Skylark. 9pm, free. DJ Kung Fu Chris and MAKossa spin heavy funk breaks, early hip-hop, boogie, and classic Jamaican riddims.
 Heat Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.
 Hoodies and Heels Ambassador Bar and Lounge, 673 Geary; (415) 563-8192. 10pm, free. Music by DJ Joe Bank\$.
 Kick It Bar on Church. 9pm. Hip-hop with DJ Jorge Terez.
 Koko Puffs Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.
 Locals Love Infusion Lounge. 9pm, free. DJ mix and freestyle raps over tracks with Zhaldee the Chief.
 TBA Knockout. 10pm, free. Punk with Tosh and Matt.
 Toppa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum Irie-ness.

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 Nawlin's Groove 7pm / free

3/27 KAYLAH MARIN
 Neo-Soul Singer 9pm / \$10 door

3/28 NATIVE ELEMENTS
 Live Reggae 10pm / \$10 door

3/29 BLUES RUNNERS
 Blues/Groove 4pm

3/31 FREDERICK HODGES
 Ragtime Piano 5pm / free

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FRIDAY 27

ROCK/BLUES/HIP-HOP

Ambience, Pantheon, Bhi Bhiman Hotel Utah 9pm, \$8.
Bayonics, Psydecar Elbo Room, 10pm, \$12.
Bleeding Through, Acacia Strain, As Blood Runs Black, Impending Doom, Arise DNA Lounge, 7pm, \$17.
Cuban Cigar Crisis, Human Condition Mojito, 1337 Grant; www.mojitosf.com, 10pm, \$7.
Rick Estlin and the Night Cats Biscuits and Blues, 8 and 10pm, \$20.
Fast Times Maggie McGarry's, 1353 Grant; (415) 399-9020, 9pm, free.
Robert Earl Keen, Hayes Caril Fillmore, 9pm, \$25.
Lowfat, Feed Grant and Green, 9:30pm, free.
Mae Shi, PRE, Past Lives Hemlock, 9:30pm, \$8.
Monkey, Pepper Pots, Impalers, Warsaw Poland Brothers Sub-Mission, 2183 Mission; www.myspace.com/balazogallery, 9pm, \$10.
No Kids, Parenthetical Girls, Mumlers Café du Nord, 9pm, \$10.
PPP Mighty, 9pm.
La Plebe, Everything Must Go, Druglords of the Avenues, Eskapo Annie's Social Club, 9pm, \$7.
"Presidio 10 Pre-Party" Independent, 9pm, \$30. With Sacred Profanities and DJ Zhaldee.
Scissors for Lefty, Hot Toddlers, Song of the Siren Red Devil Lounge, 9pm, \$10.
Marnie Stern, Citay, Beep Beep Bottom of the Hill, 10pm, \$12.
Steve Kimock Jazz Engine Great American Music Hall, 9pm, \$26.
Strung, Erasure-esque Slim's, 9pm, \$15.

BAY AREA

Justin Anchetta Beckett's, 10pm, free.
Bang Data, Los Hollywood, Riddim 510 Uptown, 9pm, \$8.
"Blues and Jazz Benefit" Gaia Arts Center, 2120 Allison, Berk; www.bhpf.org, 6pm, \$30.
Benefit for Berkeley Food and Housing Project with Dave Matthews Blues Band, Rhonda Benin and Company, Jawbone, and Beverly Johnson. **English Beat** 19 Broadway, 9:30pm, \$25.
Lil' Wayne, T-Pain, Gym Class Heroes, Keri Hilson HP Pavilion, 525 W. Santa Clara, San Jose; www.livenation.com, 7pm, \$45.50-\$5.50.
Waybacks, Wronglers Lark Theater, 549 Magnolia, Larkspur; (415) 924-5111, 8:30pm, \$25. Fundraiser for the Lark Theater.
X-Rated Porn Machine, Scranton, DBA Pine Street Bar, 875 Rincon, Livermore; (925) 606-8266, 9pm.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark, 9pm, \$10.
Terry Disley Shanghai 1930, 7:30pm, free.
Eric Kurtzrock, Trio Ana Mandara, Ghirardelli Square, 891 Beach, 771-6800, 8pm, free.
Grupo Fantasma Yoshi's San Francisco, 8 and 10pm, \$18.
Jim Butler Quintet with Sakuma Yoko Savanna Jazz, 8pm, \$5.
"Johnny Foley's Mad Pianos" Johnny Foley's, 9pm, free. With Jason Marlon and Anchor M.
Madeleine Peyroux Palace of Fine Arts Theatre, 3301 Lyon; www.sfjazz.org, 8pm, \$20-60.
Mal Sharp Revolution Café, 3248 22nd St; (415) 642-0474, 8:45pm, free.

BAY AREA

Escalay Pro Arts Gallery, 550 Second St, Oak; www.proartsgallery.org, 7:30pm, \$18.
Glen Pearson Quartet Anna's Jazz Island, 8pm, \$10-15.
Goapele Yoshi's, 8 and 10pm, \$28.
James Moseley Jazz Trio Caffè Divino, 37 Caledonia, Sausalito; (415) 331-9355, 8pm, free.
Michael LaMacchia's A New Direction Armando's, 707 Marina Vista, Martinez; (925) 228-6985, 8pm, \$8.
Terrence Brewer Trio Jupiter, 8pm.
Le Jazz Hot Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300, 8:30pm, free.

FOLK/WORLD/COUNTRY

Meklit Hadero Red Poppy Art House, 8pm and 9:30pm, \$15 suggested donation.

BAY AREA

Heat Turtle Seduction, Sean Hodge and High Beat, DJ Mycho Pan Cocoa, MC Wavy Gravy Ashkenaz, 9pm, \$10.
"Country Joe's Open Mic" Berkeley Fellowship

of Unitarian Universalists Hall, 1924 Cedar, Berk; (510) 844-4824, 7pm, \$5-10. With Country Joe, High Hat Bill, and Annie and the Vets.

Dore Collier and Bermuda Grass, Pat Nevins Trio, Stark Ravens Masonic Hall, 1010 Lootens, San Rafael; (415) 339-1378, 7:30pm, \$10.
Hillstomp Stork Club, 9:30pm. With Brothers Comatose and McDougall.

Eduardo Peralta and Rafael Manriquez La Peña, 8pm, \$13-15.

Rhythm Village's Gabriel Harris 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; (415) 383-9600, 8pm, \$20. With Ben Isaacs, Naby Bangoura, Mandjou Kone, Mohamed Kouyate, Bongo Sidibe, Vir McCoy, John Schroeder, Pamela Jankelow, Wendy Wilkinson, Morgan Fieri, Acequia Carrie Staller, and Joti Singh.

Claudia Schmidt Freight and Salvage, 8pm, \$19.50.

Lynne Smith Spud's Pizza, 3290 Adeline, Berk; (510) 597-0795, 8pm. With a women's singer-songwriter showcase.

DANCE CLUBS

Activatel Lookout, 3600 16th St; 431-0306, 9pm, \$3. Face your demigods and demons at this Red Bull-fueled party.

Belaxto Drom Amnesia, 9pm, \$6-10. Balkan, bhangra, punk, Latin, and Gypsy party with bellydancing and a live performance by Sister Kate.

Blow Up Rickshaw Stop, 10pm, \$10-15.

Electro-disco-noir with DJ Jefferdisiac.

Bar on Church 9pm. Rotating DJs Foxsee, Joseph Lee, Zhaldee, Mark Andrus, and Niluxx.
Exhale, Fridays Project One Gallery, 251 Rhode Island; (415) 465-2129, 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.

Gimme Some Daps Rock-it Room, 9pm, \$10. Live Music and Visual Projection Art Show with Buff1, 14KT, Secluded Journalists and more.
House of Voodoo Julie's Supper Club, 1123 Folsom; (415) 864-1222, 9pm, \$5. 60th, Industrial, deathrock, glam, darkwave, and 80s with DJs Voodoo, Purgatory, Mischief, and SailorGloom.

Look Out Weekend Vessel, 85 Campton; (415) 433-8585, 4-9pm, free. Go every Friday for drink specials, food menu and resident DJs White Girl Lust, Joe Bank\$3, Swayzee, LL Cool DJ, and more.

M4M Fridays Underground SF, 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.

Punk Rock and Shlock Karaoke Annie's Social Club, 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.
Radioclit 103 Harriet; (415) 431-1200, 10pm.

\$10. Dirty rap, Baltimore club, British grime, funk carioca and dance-pop with DJs Ana Sia, Ghosts on Tape, Morale and more.
Solomon and Plastic Funk Infusion Lounge, 9pm, \$20. DJ Solomon and DJ Zaq.

Teenage Dance Craze Party Knockout, 10pm, \$3. DJs Sergio Iglesias, Russell Quinn, and dX the Funky Granpaw spin 60s teen beat, twist-ers, and surf rock.

3-L-3-Tronic Paradise Lounge, 9pm, \$10-15. Benefit for Healing Muses with Dutch, Influence, Mace, and more.

SATURDAY 28

ROCK/BLUES/HIP-HOP

Asteroids Galaxy Tour 330 Rich, 10pm, \$10.
 CONTINUES ON PAGE 26 »

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SAT/28
ROCK/BLUES/HIP-HOP
CONT>
Dead Souls, Reptile House, Jealousy
Knockout, 9pm, \$7.
Earthless, Wooden Ships, Eyes Café du
Nord, 9:30pm, \$10.
Evolution, Dirty White Boys Red Dévil Lounge,
9pm, \$18.
Fat Bottom Girls, Meat Sluts, Ramonks
Annie's Social Club, 9pm, \$7.
Fiametal, Grayceon, Parade of Storms,
Modig Wuht El Rio, 10pm, \$8.
Free Moral Agents, Kevin Seconds, sBach
Bottom of the Hill, 10pm, \$12.
Heavy Petty Grant and Green, 9:30pm, free.
Illinois, Toy Soldiers, Kenan Bell Rickshaw
Stop, 9pm, \$12.
"Japan Nite 2009" Independent, 8pm, \$15.
With Detroit7, SA, Sparta Locals, Flip, and
Omodaka.
Monotonix, Triclops, Lumerians Elbo Room,
10pm, \$12.
pelican, Wolves in the Throne Room,
Tombs Slim's, 9pm, \$16.
Psychokitty, Pinched Nerve, Lighter Thieves
Three Parkside, 5pm, free.
Starfucker, Grand Lake, Guidance Counselor
Hemlock, 9:30pm, \$8.
Steve Kimock & Crazy Engine Great American
Music Hall, 9pm, \$26.
Steve Soto and the Twisted Hearts, Frank
Turner, Look Mexico, Shepherd's Wolf Three
Parkside, 9pm, \$8.
Earl Thomas Biscuits and Blues, 8 and 10pm, \$22.
Wood Brothers, Fred Torphy of Big Light
Swedish American Hall (upstairs from Café du
Nord), 8pm, \$16.
Y&T, Gilby Clarke Fillmore, 9pm, \$36.50.
BAY AREA
Chrome Johnson 19 Broadway, 9:30pm, \$10.
Hell's Belles, Angry Pirates, Dynamite B, Code
4-15 Stork Club, 9pm, \$10.
Roger Rocha and the Goldenhearts Beckett's,
10pm, free.
Volker Striffler Band Stone Hall, Benicia
Historical Museum, 2024 Camel; (707) 745-
5435, 8pm, \$20.
JAZZ/NEW MUSIC
Eric Kurtzrock Trio Ana Mandara, Ghirardelli
Square, 891 Beach; 774-6800, 8pm, free.
Idan Raichel Project Palace of Fine Arts
Theatre, 3301 Lyon; www.sfjazz.org, 8pm,
\$20-55.
Invaders Trio Red Poppy Art House, 8pm,
\$10-15.
Jim Butler Quintet with Sakuma Yoko
Savanna Jazz, 8pm, \$5.
"Johnny Foley's Mad Pianos" Johnny Foley's,
9pm, free. With JC, Guido, and Anchor M.
Os Beaches Revolution Cafe, 3248 22nd St;
(415) 642-0474, 8:45pm, free.
Jonathan Poretz Shanghai 1930, 7:30pm, free.
Ricardo Scales Top of the Mark, 9pm, \$10.
BAY AREA
All Night Flight Armando's, 707 Marina Vista,
Martinez; (925) 228-6985, 8pm, \$8.
Goapele Yoshi's, 8 and 10pm, \$28.
Mitch Green Jazzschool, 8pm, \$12.
Mal Sharpe's Gumbo Band Anna's Jazz Island,
8pm, \$14.
Patrick Wolff Trio Jupiter, 8pm.
FOLK/WORLD/COUNTRY
Azul Azul Peña Pachamama, 1630 Powell;
(415) 646-0018, 11pm, \$30.
Baba Ken and the Afro-Groove Connexion
Ashkenaz, 9:30pm, \$13. With Bass Culture
and Nez B.
California Honeydrops, Kally Price Band
Amnesia, 9pm, \$8-10.
Dan Hicks and the Hot Locks with David
Grisman Yoshi's San Francisco, 8 and 10pm,
\$35.
Craig Ventresco and Meredith Axelrod Atlas
Café, 4pm, free.
BAY AREA
Baba Ken and the Afro-Groove Connexion,
Bass Culture, Nez B Ashkenaz, 9:30pm, \$13.
"Creation Reggae Dance Party" Mill Valley
Masonic Events Center, 19 Corte Madera, Mill
Valley; (415) 389-5072, 8:30pm, \$20-25. With
Israel "Powerhouse" and Rahsul Culture Man
Hali Hammer and Khadejah Valerie Spud's
Pizza, 3290 Adeline, Berk; (510) 597-0795, 8pm.

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THU 3/26	KFC CO-PRESENTS: THE RENDERERS (NZ) GORGONE TIME (W/GEORGANNE DEEN) VIRGINIA DARE	8pm \$8
FRI 3/27	THE MAE SHI PRE PAST LIVES (EX BLOOD BROS.)	9:30PM \$8
SAT 3/28	STARFUCKER (PORTLAND) GRAND LAKE GUIDANCE COUNSELOR	9:30PM \$8
SUN 3/29	BARN OWL TELEVISION HOLLY CAUST	8:30PM \$6
TUE 3/31	THE DUTCHESS & THE DUKE BLANKDOGS (IN THE RED) NAKED ON THE VAGUE (SILTBREEZE)	7PM \$7
MON 4/5	LATER PUNK ROCK SIDESHOW	10PM FREE
TUE 4/6	KINSKI (SUB POP) GLITTER WIZARD GUITAR VS. GRAVITY	8pm \$8
WED 4/7	SHREDDING MANIFEST SABRETEETH	8pm \$6
THU 4/8	SKIN HORSE NANDA DEVI CLOUD ARCHIVE	8pm \$6
FRI 4/9	DEADLY ENSEMBLE SWANN DANGER BLACK BOW	9:30PM \$7
SAT 4/10	CLUB CHUCKLES PRESENTS: NEIL HAMBURGER (DRAG CITY) IMAGINE "THE" BAND	2 SHOWS 8:00PM, \$12 11:00PM, \$12 ADV. TIX NOW ON SALE THROUGH HEMLOCK WEBSITE.
SUN 4/11	BURMESE GERONIMO THE HUMAN QUEMA ORCHESTRA	8pm \$7

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LIGHTER THIEVES

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THE TWISTED HEARTS
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lease on her Little Poppet label, & is packed with strings,
wit, & style. Catch her live at Yoshi's SF on 3/24 & 3/25!

MONDAY • APRIL 27 • 6PM
THE GROUCH & ELIGH

BERKELEY:
THURSDAY • MARCH 26 • 6PM
HOME GROWN PRESENTS:
GRAND LAKE
Grand Lake is a dreamy, atmospheric indie quartet
lead by former Port O'Brien bassist Caleb Nichols.
Their debut album *Amusement* is out now on 500
Records! Also catch them on 3/27 at LoBot (Oak-
land) & on 3/28 at the Hemlock Tavern in San Francisco!

FRIDAY • MARCH 27 • 6PM
THE MAE SHI
Taking DIY to a new level, L.A. punk rockers The
Mae Shi's latest release, *HELLYNN*, is an impenetrable
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WITH HOSTS SCOTTY THE BLUE BUNNY
AND GINGER SNAP
SPECIAL GUEST DJ
JD SAMSON (i.e. TIGER, MENI AND MORE!)
THURSDAY MARCH 26 9PM-\$12 (18+ IN INDIE) 18+
**SAM ROBERTS BAND
MOTHER MOTHER**
FRIDAY MARCH 27 9PM-\$10 (INDIE)
**NO KIDS
PARENTHETICAL GIRLS
THE MUMLERS**
SATURDAY MARCH 28 8PM-\$16 (ROCK) ALL AGES
UPSTAIRS AT THE SWEDISH AMERICAN HALL
**THE WOOD BROTHERS
FRED TORPHY OF BIG LIGHT**
SATURDAY MARCH 28 9:30PM-\$10 (ROCK)
**EARTHLESS
WOODEN SHIPS**
EYES MEMBERS OF THE FINCHES/ROOTS OF ORCHIDS
SUNDAY MARCH 29 8PM-\$12 (INDIE)
KALX PRESENTS:
BONFIRE MADIGAN
(EP RELEASE PARTY & BIRTHDAY BASH)
EXCUSES FOR SHIPPING
MON, TUE AND WED MARCH 30, 31 AND APRIL 1
7:30PM-\$12-\$20 SLIDING SCALE (ROCK)
**BLUE BEAR SCHOOL OF
MUSIC BAND SHOWCASES**
THURSDAY APRIL 2 8PM-\$12 (ROCK/POP)
**EOIN HARRINGTON
DAVID BARON • NYIM**
FRIDAY APRIL 3 9:30PM-\$10 (INDIE)
KALX PRESENTS:
JEREMY JAY • MAUS HAUS
(CLOSING SET)
THE MANTLES
SATURDAY APRIL 4 9PM-\$12 (ROCK)
**VALERIE ORTH BAND
ALEXIS HARTE** (EP RELEASE)
VANESSA LOWE
SUNDAY APRIL 5 8PM-\$12/\$15 (CABARET)
2009 CABARET SHOWCASE SHODOWN:
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AND TRAUMA FLINTSTONE
FEAT. MARGA GOMEZ & MORE!
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COLLEGE STANDUP REGIONAL COMPETITION
STANFORD VS BERKELEY
FRI SAT APRIL 7 & 8 8:30PM-\$9 (COMEDY) 18+
ROOFTOP COMEDY PRESENTS:
COLLEGE STANDUP REGIONAL COMPETITION
UC SANTA CRUZ VS SF STATE
WEDNESDAY APRIL 8 9:30PM-\$10/\$12 (INDIE)
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DANCE CLUBS

Bar on Church 9pm. Rotating DJs Foxsee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.
Barracuda 111 Minna. 9pm, \$5-10. Eclectic 80s music with DJs Damon, Phillie Ocean, Heiko, and Marc Fong, plus free 80s hair and make-up by professional stylists.

Danse Macabre Julie's Supper Club, 1123 Folsom; (415) 864-1222. 9pm, \$5. Classic goth and industrial with DJs Tomas Diablo and Melting Girl.

Go Bang! Deco SF, 510 Larkin St.; (415) 346-2025. 10pm, \$5. Recreating the diversity and freedom of the 70s/80s disco nightlife with DJs Eddy Bauer, Flight, Nicky B., Sergio and more.

Hot Mess Infusion Lounge. 9pm, \$20. DJ Jack LaFleur.

Paradox of Sets Club Six. 9pm, \$5. With DJs

Keith Boodwee, Sarina Eastman, Tony Labat, and more.

SUNDAY 29

ROCK/BLUES/HIP-HOP

Alaska in Winter, Intermission, Geographer DNA Lounge. 8:30pm, \$18.

Barn Owl, Tecumseh, Oaxacan, Holly Cause Hemlock. 8:30pm, \$6.

Blank Dogs, Nodzzz, Naked on the Vague, Brilliant Colors Knockout. 9pm, \$8.

Bonfire Madigan, Excuses for Skipping Café du Nord. 8pm, \$12.

Bronx, Trash Talk Rickshaw Stop. 9pm, \$14.

CONTINUES ON PAGE 28 >

Energy 92.7 and AT&T need your help to honor Community Heroes.

Every week AT&T gives back \$500 to the community via the AT&T Community Spotlight program on Energy 92.7. Head to www.energy927fm.com to learn more about the program and to nominate a hero in your community. They could be featured on-air at Energy 92.7 and receive \$500 for their organization.



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pure dance



**WEDNESDAY MARCH 25 7:30PM, \$6
ROMANE EVENT**
THE ROMANE EVENT IS A MONTHLY COMEDY SHOW FEATURING THE BEST AND BRIGHTEST COMICS THE BAY AREA HAS TO OFFER.

**10:30PM, \$3
STAY GOLD!**
COME OUT, COME OUT, WHERE EVER YOU ARE FOR HELLA QUEER DANKE JAMS, DJ'S PINK LIGHTNING, RAPID FIRE (SWEAT) AND SPECIAL GUESTS MONTHLY
THE LAST WEDNESDAY OF EVERY MONTH.

**THURSDAY MARCH 26 7:45PM, \$15
NAPOLEON MURPHY BROCK**
(OF FRANK ZAPPA) AND THE REGIONAL SCHOOL OF ROCK ALL-STAR

**FRIDAY MARCH 27 7:30PM, \$7
THE ORANGE PEELS**
THE CORNER LAUGHERS

**EVERY FRIDAY AT 10PM \$5
"LOOSE JOINTS"**
W/ DJ'S THOM THUMP
DAMON BELL & CENTIPEDE
PUNK/SOUL/HIPHOP/ AFRO-BEAT/ & MORE

**SATURDAY MARCH 28 7:30PM
LITPUNK!**
WITH JOHN SHIRLEY

**EVERY SATURDAY AT 10PM, \$5
EL SUPERRITMO**
WITH ROGER MAS AND EL KOOL KYLE
CUMBIA/DANCEHALL/SALSA/HIP-HOP

**SUNDAY MARCH 29
WESTERN FAMILY ORCHESTRA**
* WITH SPECIAL GUESTS
PAULA FRAZER • TWO SHEDS

**MONDAY MARCH 30
EVERY MONDAY AT 8PM NO COVER!
DIRTY NEEDLES**
WITH DJ E-WRECK AND LIVE MUSICAL GUESTS
SPUNK/SOUL/NEW WAVE/DUB/BLUES/REGGAE

**TUESDAY MARCH 31 NO COVER!
EVERY TUESDAY AT 9PM
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**WEDNESDAY MARCH 25TH
QOOL**
The original clubbing happy hour in SF. Free before 6pm, \$5 cover. Get on the Q-List! www.qool.com

THURSDAY MARCH 26TH - PRIVATE EVENT
FRIDAY MARCH 27TH
ARTNOW SF PRESENTS THE EVER GROWING:

SUITE JESUS:
Mr. Perfect & Spark Rock DJ xxxChange
& Suite Jesus - Limited \$5 bottles - go to www.going.com/marsj for tickets.

SATURDAY MARCH 28TH
A beautiful event to benefit SEEDS: "w/ hipsworld" local musicians, art, delicious organic foods, drinks, and an interactive space to network, collaborate, educate, and extend our conscious growing communities.
5 - 9pm \$15
(no entry to BARRACUDA after)

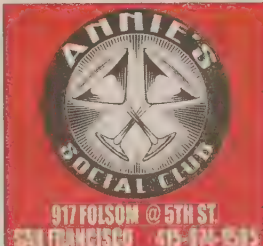
**7pm-9pm
ROBO-tique**
presented by buzzingBOTS.com
To benefit non-profits in SF.

**8pm - 2am
BARRACUDA 80's
DANCE PARTY!**
The best night of the month, w/ free hair and make-up booths, we'll back comb you back to the 80's. w/ cupcakes
8pm - 2am. \$5 before 10:30pm / \$10 after

**SUNDAY MARCH 29TH
Hear & Art Proposition**
An afternoon of art, story, and performance honoring or questioning traditional notions of love, union, sexuality and intimacy.

MONDAY MARCH 30TH - CLOSED

TUESDAY MARCH 31ST - PRIVATE EVENT
Check out www.111minnagallery.com
Free wif during open hours, come sit, surf, be served and observe.



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**WEDNESDAY MARCH 25TH
HAMMER HORROR CLASSICS
MENTAL HYGIENE
BAD TOUCH
DOORS 9PM COVER \$7**

**THURSDAY MARCH 26TH
1994 - 90'S DANCE PARTY
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BADIEW, HICKSMOKEY,
MR. WASHINGTON
DOORS 9PM
COVER FREE-FREE-FREE!!**

**FRIDAY MARCH 27TH
ALCOHOLICAST PRESENTS
LA PLEBE
EVERYTHING MUST GO!
DRUGLORDS OF THE AVENUES
ESKAPO**

**PUNK ROCK N SCHLOCK KARAOKE
DOORS 9PM COVER \$7**

**SATURDAY MARCH 28TH
FAT BOTTOM GIRLS (QUEEN
TRIBUTE)
THE MEAT SLUTS
DALTON
RAMONSKIS**

**PUNK ROCK N SCHLOCK KARAOKE
DOORS 9PM COVER \$7**

**SUNDAY MARCH 29TH
MALDROID
HORROR-X
BOATS!
DEAD RINGERS
DOORS 7PM COVER \$7**

**MONDAY MARCH 30TH
ALCOHOLICAST PRESENTS
DEFECT DEFECT
N.N.
MUNDO MUERTO
SUICIDE BOMB
KARAOKE IS IN THE BACKROOM
DOORS 8PM COVER \$5**

**COMING SOON
3/31 DRUNKEN MONKEY
4/1 GOOFERMAN DAY!
4/02 BOMBSHELL BETTY'S FROMAGIQUE
4/03 AMERICAN PROF ESTIONALS.
THE REDWOOD PLAY
4/04 THREE MERRY WIDOWS, THE HOOKS
4/17 THE INTELLIGENCE, THE OH SEES**

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UNDER THE DIRECTION OF ANOTHER PLANET ENTERTAINMENT

SUN/29
ROCK/BLUES/HIP-HOP
CONT>

Maldroid, Horror-X, Boats!, Dead Ringers
Annie's Social Club. 7pm, \$7.
New Found Glory, Bayside, Set Your Goals,
Shal Hulud Grand. 7pm, \$23.
Silverstein, Norma Jean, Blessthefall, Before
Their Eyes Slim's. 7:30pm, \$20.
Street Pyramids, Sugarspun, Foreign Cinema
Kimo's. 9pm, \$5.
Emiliana Torrini, Lay Low Independent. 8pm,
\$17.
T-Model Ford and Gravel Road, Ferocious
Few, Ramshackle Romeos Thee Parkside.
8pm, \$10.
Trans Am, Future Skulls, Ezeetiger Bottom of
the Hill. 9pm, \$14.

BAY AREA
BandWorks concert Ashkenaz. Noon-9pm,
\$5. With local youth and adult rock bands who
have gone through the BandWorks rock band
program.

Quinn Deveaux, All My Pretty Ones, Porch
Steps Subterranean Arthouse, 2179 Bancroft,
Berk; www.subterraneanarthouse.org. 6pm,
\$5-10. Benefit for Subterranean Arthouse.

Red Fang, Floating Goat Stork Club. 9pm,
\$10.

Spearcracker Beckett's. 10pm, free.

JAZZ/NEW MUSIC

Branford Marsalis Palace of Fine Arts
Theatre, 3301 Lyon; www.sfjazz.org. 7pm,
\$25-70.

Rhett Miller Yoshi's San Francisco. 7pm, \$22.
"MLK and Jazz: Marcus Shelby, MLK, and
the Civil Rights Movement" Red Poppy

Art House. 7pm, \$10-20. Music and history
workshop with Marcus Shelby. This week's
topics: the Chicago, Memphis, and Poor
People's Campaigns, Vietnam, unfulfilled
dreams, Barack Obama and fulfilled dreams,
and jazz music written during the Civil Rights
Movement.

"Switchboard Music Festival" Dance
Mission Theater, 3316 24th St; 1-800-
838-3006. 2-10pm, \$10-40. With Adorno
Ensemble, Classical Revolution, Edmund
Welles, Japonize Elephants, Melody of China,
and more.

"Theatre of Yugen's 30th Anniversary
Benefit Concert" Noli Space, 2840 Mariposa;
(415) 621-7978. 3pm, \$15. With Wendy W.
Gilmore, Dan Ponsey, Jake Rodriguez, Ava
Mendoza, and Liz Allbee.
Trout Fishing in America Kanbar Hall, Jewish
Community Center of San Francisco, 3200
California; (415) 292-1233. 2pm, \$15-20.

BAY AREA
Goapele Yoshi's. 2 and 7pm, \$28.
Mary Jensen Jazzschool. 4:30pm, \$12.
Joshua Moshier and Andre Bush Anna's Jazz
Island. 8pm, \$12.

FOLK/WORLD/COUNTRY

Nomad Ensemble Julia Morgan Young
People's Performing Arts Center, 2640
College, Berk; (510) 823-5990. 7pm, \$30.
Sacred Profanities Thee Parkside. 4pm, free.

BAY AREA

Duck Baker Freight and Salvage, Berk. 8pm,
\$19.50.
Bandworks Ashkenaz. 1pm, \$5.

DANCE CLUBS

Dub Mission Elbo 8pm. 9pm-2am, \$5. Dub,
roots, and classic dancehall with DJs Sep,

Maneesh the Twister, and guest Green B.
Honey Soundsystem Paradise Lounge. 8pm-
2am. "Dance floor for dancers - sound system
for lovers." Got that?
Jock! Lookout, 3600 16th; 431-0306. 3pm,
\$2. This high-energy party raises money for
LGBT sports teams.
Kick it Bar on Church. 9pm. Hip-hop with DJ
Zax.
Religion Bar on Church. 3pm. With DJ Nikita.
Stag AsiaSF. 6pm, \$5. Gay bachelor parties
are the target demographic of this weekly erotic tea
dance.

BAY AREA

Culture Club Oasis, 135 12th, Oakl; (510)
763-0404. 10pm, free. Funky, deep, soulful,
tech, house music with DJs Kincaid, Nesto
and more.

MONDAY 30

ROCK/BLUES/HIP-HOP

AIDS Wolf, Death Sentence: Panda!, White
Mice, Preyers Knockout. 9pm, \$8.
"Blue Bear School of Music Showcase" Café
du Nord. 7:30pm, \$12-20.

D Bonnie Prince Billy Fillmore. 8pm, \$22.50.
Dutchess and Duke, Blankdicks, Naked
on the Vague Hemlock. 7pm, \$7.
Sebastian Grainger and the Mountains, My
First Earthquake Rickshaw Stop. 8pm, \$12.
Hollywood Undead, Senses Fall, Haste the
Day, Brokeneye Grand. 6pm, \$22.
Microfiche, Evening Empire, Best Friend Elbo
Room. 9pm, \$5.
Midnite Independent. 9pm, \$28.
Pigeon John, Rootbeer, Who Cares Bottom of
the Hill. 9pm, \$10.

JAZZ/NEW MUSIC

Lavay Smith Trio Enrico's, 504 Broadway;
www.enricosf.com. 7pm, free.

BAY AREA
Chris Thomas King Yoshi's. 8 and 10pm,
\$10-16.

FOLK/WORLD/COUNTRY

Barefoot Nellies Amnesia. 8:30pm, free.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-
4788. 10pm-2am, free. Senator Soul spins
Detroit soul, Motown, New Orleans R&B, and
more - all on 45!
Krazy for Karaoke Happy Hour Knockout. 5-
9pm, free. Deadbeat hosts; rock the mic.
Mainroom Mondays Annie's Social Club. 9pm,

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PURE AS PURE
W/ DJ MASTER BLASTER
SA **I ♥ Wet Panties**
DJ Jakes (1989)
SL **DJ ROOST UNO...**
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Monday Massacre
M DJ Sharie-to-Blood & DJ ERBinkles
& Guests "IRATY"
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THU 3/26 **DJ MISS CHERRY T.** 10PM
FRI 3/27 **SOCKPUPPET SOUNDSYSTEM**
10PM
SAT 3/28 **MOONSTOMPER REGGAE NIGHT
W/ DJ CHAOS AND TOZZ
GRAVE** 10PM
SUN 3/29 **MY BEEMISH BOY** 8PM
& **DJ REDTSOPH** 9:30PM
MON 3/30 **DJ HOLIDAY BY MISTAKE** 10PM
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free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.

Manic Mondays Bar on Church. 9pm. With Djs Mark Andrus and Dangerous Dan.

Monster Show Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.

Network Mondays Azul Lounge, One Tillman Pl; www.inhouse.talent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.

Spiff Sessions Tunnel Top. 10pm, free. Djs MAKOSSA, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 31

ROCK/BLUES/HIP-HOP

"Blue Bear School of Music Showcase" Café du Nord. 7:30pm, \$12-20.

Dadbag, Bridez, Boo and Boo Too Knockout. 9pm, \$5.

Gavin DeGraw, Angel Taylor Great American Music Hall. 9pm, \$26.

Chris Duarte Biscuits and Blues. 8 and 10pm, \$15.

Kinski, Glitter Wizard, Guitar vs. Gravity Hemlock. 9pm, \$8.

Midnite Independent. 9pm, \$28.

Chad VanGalen, Women, Tempo No Tempo Bottom of the Hill. 9pm, \$10.

JAZZ/NEW MUSIC

Dave Parker Quintet Rasselaz Jazz. 8pm.

Michael Coleman Jazz Revolution Café, 3248 22nd St; (415) 642-0474. 8:45pm, free.

Ricardo Scales Top of the Mark. 6:30pm, \$5.

Patrick Wolff Shanghai 1930. 7pm, free.

Sound for the Organization of Society, John William Gordon Trio Climate Theater, 285 Ninth St; www.drowoliver.net. 8pm, \$7-15.

BAY AREA

Open mic with Kelly Park Anna's Jazz Island. 8pm, \$5.

FOLK/WORLD/COUNTRY

Baba Ken and the Afro Groove Connexion, DJ Jeremiah Elbo Room. 9pm, \$8.

BAY AREA

Bandworks Ashkenaz. 7:30pm, \$9.

Scott Nygaard and Paul Kotapish Julie's Coffee and Tea Garden, 1223 Park Street, Alameda; (510) 865-2385. 7pm, free.

DANCE CLUBS

Alcoholocaust Presents Argus Lounge. 9pm, free. Djs Alcoholocaust, Grenadine, and Scottagon spin old-school punk, metal, and more.

Drunken Monkey Annie's Social Club. 9pm-2am, free. Rock 'n' roll for inebriated primates like you.

Rock Out Karaoke! Amnesia. 7:30pm. With Glenn Kravitz.

Womanizer Bar on Church. 9pm. With DJ Stephanie Phillips. **SFBG**

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a tribute to journey
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SATURDAY APRIL 4TH 8PM | \$10
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W/ GLORIFIED HJ

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4/28: DIEGO'S UMBRELLA
4/29: JAY NASH
4/30: MALDOROR

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Gibson

stage

Why so serious? Jonathan Bock is wonderfully hostile in Cutting Ball Theater's *Thom Pain* (based on *nothing*), while Tyler Pierce (left, with J. R. Horne) is the rascally Raskolnikov in Berkeley Rep's *Crime and Punishment*.

CRIME AND PUNISHMENT PHOTO COURTESY OF KEVINBERNE.COM; THOM PAIN PHOTO BY DEBRA SINGER



Dirty duo

Misanthropes reign at Berkeley Rep and Cutting Ball

By Robert Avila

> a8celetters@sfbg.com

In what maybe can only be considered a sign of the times, bad attitudes abound in two lean productions on either side of the Bay this week. The first comes courtesy of Dostoevsky, badass of 19th-century Russian literature, whose rascal Raskolnikov (an excellent Tyler Pierce) stalks feverishly across Berkeley Rep's Thrust Stage in a bracingly focused new adaptation of *Crime and Punishment* by Marilyn Campbell and Curt Columbus. The 90-minute intermission-less crime-and-punishment spree — which marks the return of director Sharon Ott, the Rep's artistic director from 1984 to 1997 — is largely psychological in nature. It takes place after the fact of the double homicide at the novel's heart without any doubt about the perpetrator or the motive — although Inspector Porfiry (a charmingly avuncular but cunning J.R. Horne), playing smooth cat to Raskolnikov's bumptious mouse, would have his only suspect believe otherwise for now. (Delia MacDougall rounds out a fine cast as the prostitute Sonia and others in

the immediate orbit of Raskolnikov's fervid, convoluted designs.)

No, this is a man already caught; he just hasn't realized it yet. In the play's shrewdly concentrated vantage on the novel, it's Raskolnikov's slow dawning grasp of his actions and fate that matters. And even then it's only, for Dostoevsky the Christian existentialist, the beginning, as evinced by the echoing question, "Do you believe Lazarus rose from the dead?" To this end, Christopher Barreca's inspired scenic design evokes the reclusive and open-ended nature of his predicament at once: so daunting the difference between inside and out, but so many ready passages spring open too through these thin partitions, as a mind "unhinged by theories" contemplates what separates itself from the other.

This division comes back in an aggressively funny, coolly insouciant piece of theater terrorism now up in a laser-focused, captivating production (and I mean captivating — you don't dare budge for the 60-minute duration) from Cutting Ball Theater. The Bay Area premiere of Will Eno's *Thom Pain* (based on

nothing) is nothing you want to miss, or a nothing you want very much to see, especially if you ever wondered what might have happened if Groucho Marx had postponed his birth until he might be cast in *Reservoir Dogs* (1992). Bay Area audiences were introduced to Eno's blazing wit and word play last year in Berkeley Rep's local premiere of *Tragedy: A Tragedy*, but *Thom Pain*, a tortuous and wonderfully hostile-hospitable monologue exploring that same thin membrane between a Me and a You, achieves a kind of ideal setting and performance in this intimate production executed to the hilt by a very impressive Jonathan Bock, under admirable direction by Marissa Wolf. The less you know going in, the better. Just go, dig a finger into your collar, clench your buttocks, a try not to laugh for an hour. **SFBG**

CRIME AND PUNISHMENT

Through Sun/29, see stage listings for schedule

\$16.50–\$71

Berkeley Repertory Theater, 2025 Addison, Berk.

www.berkeleyrep.org

THOM PAIN (BASED ON NOTHING)

Through April 5, Thurs–Sat, 8 p.m.;

Sun, 5 p.m.

\$15–\$30

Cutting Ball Theater

Exit Theater, 277 Taylor, SF

www.cuttingball.com

BODY LANGUAGE

In watching Jess Curtis/Gravity in *The Symmetry Project — Study #14* — (re)Presentation, it becomes immediately clear why sculptors from Michelangelo to Maillol to Moore couldn't keep their hands off the human figure. There is a tactile quality to skin — whether it has the silken gleam of white marble in Maria Francesca Scaroni or Jess Curtis' scuffed cragginess — that is irresistible. Given how hard these two dancers work, olfactory sensations also become integral to this latest version of an extraordinarily compelling investigation of how we perceive each other and ourselves.

Symmetry premiered last year. Now it is less monochromatic and even hints at an emotional trajectory — from the animalistic to the über-civilized. Is this an improvement? Probably, it adds new forms of inquiry. Does it make the work more theatrically accessible? Yes. Should you go and see it? Yes. *Symmetry* is brainy, sensuous, and asks important questions.

Mostly *Symmetry* is performed in the nude. The dancers at first shed false skins, i.e. fur coats, only to reinhabit them later in the form of evening wear. Though improvised, the work adheres to a strict concept: symmetry — balance, complementarities, and stability — as a physical reality; it could have been as dead as looking at rows of cabbages or graph paper. But in Scaroni and Curtis' bodies, both alone and together, *Symmetry* becomes a vibrating, pulsating state of presence by what they call an "inter-corporeal kaleidoscope of flesh."

The piece moves from a sculptural and placid connectedness to a fragmentary and volatile one (think electroshock) to *Cabaret*-style isolation within togetherness. In the first part it's strong buttocks; sensitive hands and astoundingly interlocking body parts are particularly compelling. In a grand coup, *Symmetry* ends with Scaroni rocking on her heels and looking into the black hole of her vagina. Did she see just a kaleidoscope of flesh? (Rita Felciano)

JESS CURTIS/GRAVITY

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— from "Lady GaGa Joins the Obama-Nation: No More Bush!" by Pollo del Mar in the Promosexual blog

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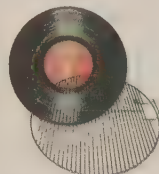
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STAGE



OLD TIMES PHOTO BY ERICH FAVEL

Old Times and The Homecoming

PREVIEW Don't get too cozy at home this weekend. Two Harold Pinter domestic dramas (if so prosaic a term can apply to the psychological warfare underway in them) are opening, and each ranks among his most stingingly taut, darkly hilarious, and downright creepy works. So take a pause for Pinter, the late and great, and unsettle the nest a bit — beginning with TheatreFIRST's offering of *Old Times*, an eerie 1971 three-hander (featuring a rare opportunity to see the excellent L. Peter Callender on something other than the largest of local stages). The good ol' days are the purported topic of conversation, but like the spare farmhouse shared by married couple Deeley and Kate — into which Kate's old friend Anna comes for a visit after 20 years — the cold hard facts don't extend far beyond three characters in a room. The rest is a contest for control that uses memory as malleable chess pieces in a ruthless game played for keeps. Then there's Off Broadway West's presentation of *The Homecoming*, one of the meanest, sauciest, and depraved family reunions ever staged. Talk about your nice nights in! (Robert Avila)

OLD TIMES April 2-18, \$10-\$28. Gaia Arts Center, 2120 Allston, Berk.

www.theatrefirst.com.

THE HOMECOMING April 2-May 2, \$15-\$30. Phoenix Theatre, 414 Mason, SF.

www.offbroadwaywest.org

Stage listings are compiled by Cheryl Eddy. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

Baptized to the Bone New Conservatory Theatre Center, 25 Van Ness; 861-8972, \$22-40. Previews Fri/27-Sat/28 and April 1-3, 8pm; Sun/29, 2pm. Opens April 4, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through May 3. NCTC performs Dave Johnson's dark comedy about scammers in a small Southern town.

Does This Piano Make My Ass Look Big? Mama Calizo's Voice Factory, 1519 Mission; 1-800-838-3006, \$15-20. Opens Fri/27, 8pm. Runs Fri-Sat, 8pm; Sun, 2pm. Through April 5. Suzanne "Kitten on the Keys" Ramsey performs her solo musical.

The Love Song of J. Robert Oppenheimer Custom Made Theatre Company, 965 Mission; 1-800-838-3006, \$15-25. Previews Fri/27-Sat/28 and April 1, 8pm. Opens April 2, 8pm. Runs Wed-Sat, 8pm. Through April 25. Custom Made performs Carson Kretzler's drama about the Manhattan Project scientist.

Out of Order: A Musical That Comes Out of a Toilet Mama Calizo's Voice Factory, 1519 Mission; 1-800-838-3006, \$15-20. Opens Fri/27, 8pm. Runs Fri-Sun, 8pm. Through April 5. Fou Fou Hal, in association with Everyday Theater and Mama Calizo's Voice Factory, performs Maya Culbertson-Lane's absurd musical journey.

War Music American Conservatory Theater, 415 Geary; 749-2228, \$14-71. Previews Thurs/27-Sat/28 and Tues/31, 8pm (also Sat/28, 2pm). Opens April 1, 8pm. Runs Tues-Sat, 8pm (also

Sat-Sun, April 2 and 8, 2pm; April 5, 7pm. April 7 performance at 7pm instead of 8pm). Through April 26. ACT's Lillian Groag adapted and directs this interpretation of Christopher Logue's *Iliad* translation.

BAY AREA

Skylight Ashby Stage, 1901 Ashby, Berk; (510) 841-6500, \$18-30. Previews Wed/25-Thurs/26, 8pm. Opens Fri/27, 8pm. Runs Thurs-Sat, 8pm, Sun, 5pm. Through April 26. Shotgun Players perform David Hare's romantic drama.

ONGOING

Act a Lady New Conservatory Theatre Center, 25 Van Ness; (415) 861-8972, \$22-40. Opens Sat/28, 8pm. Runs Wed-Sat, 8pm; Sun, 3pm. Through April 26. NCTC performs Jordan Harrison's cross-dressing comedy.

Aladdin and the Wonderful Lamp Young Performers Theatre, Fort Mason Center, building C, third floor, room 300; 346-5550, www.ypt.org. \$7-10. Sat/28, 1pm; Sun/29, 1 and 3:30pm. The children's classic is staged by Young Performers Theatre.

Audacious Artefacts: Parisian Grand Guignol

Hypnodrome, 575 10th St.; 1-800-838-3006, www.brownpapertickets.com, \$15-69. Thurs-Sat, 8pm. Through May 2. Over the years the Thrillpeddlers have dabbled in the diabolic on many levels — from the creepy sci-fi inspired vignette *A Slight Tinging* to the elementally claustrophobic terror of *Orgy in the Lighthouse*. This spring's lineup of old Parisian Grand Guignol goodies gleefully exploits an array of human phobias old and new: from dikephobia (fear of justice) to bdellophobia (fear of leeches) to a perhaps hitherto undiscovered phobia, the fear of lewd shadow puppetry. The Thrillpeddlers have always delighted in exploring the uncomfortable, the unconventional, and the flat-out impossible, alternating as tradition demands between tales of terror and comic sex farces, and this year they get

down and dirty as prostitutes, lecherous country gentry, amoral jungle guides, and naughty nuns sink and prance across the stage in various states of undress and unprincipled behavior. In *Tics*, a hysterically-paced evening of wife-swapping between expansively sleazy Docteur Martin (Eric Tyson Wertz) and his high-strung dinner guest Monsieur de Merliot (T Buswell) results in a veritable onslaught of unfortunate physical reactions, while the cruel fate which befalls impossibly perky radiesthesiologist Eveline Ricard (Maria Leigh) in the 1958 adventure thriller *The Head Hunters* hearkens back to the titillating exploitation plots found in vintage men's magazines. The night ends with an erotic take on the Thrippladders patented spookshow which honestly provokes more laughs than shrieks (or moans), but hey, laughter is sexy too! (Gluckstein)

Biscaglia's SF Follies Actors Theatre, 855 Bush; 1-800-838-3006, www.sffollies.com. \$33-40. Thurs-Sat, 8pm; Sun, 2pm. Through April 5. SF's history, people, and culture are toasted and roasted with song, dance, and comedy.

Executive Order 9066 Marsh, 1062 Valencia; 1-800-838-3006, www.themash.org. \$15-25. Sat, 1pm. Through April 5. Lunatec Fantastic returns with their "live 3D animation" take on the story of a Japanese family's incarceration in a WWII internment camp.

High Spirits Eureka Theatre, 215 Jackson; 255-8207. \$24-42. Thurs-Fri, 8pm; Sat, 6pm (also Sat/28, 1pm); Sun, 3pm; April 1, 7pm. Through April 12. 42nd Street Moon performs a musical based on Noel Coward's *Billie's Spirit*.

Lead EXIT Theatre, 156 Eddy; 860-4130. \$15. Thurs/26-Sat/28, 8pm. Men are bred as pets in a dying world ruled by lesbians in this Dorothy R. Adams play, produced by CrazedApe Productions.

Love, Humiliation and Karaoke StageWorx Theatre, 533 Sutter; www.enzomilbard.com. \$20. Thurs/26, 8pm. Comedian W. Kamau Bell directs Enzo Lombard's solo comedy revolving around a karaoke machine run amok, new genitalia, deportation fears, and a long commute to a parking-lot rendezvous.

The Model Apartment Traveling Jewish Theatre, 470 Florida; 292-1233, www.watj.com. \$15-44. Thurs-Sat, 8pm; Sun, Wed/25, and April 1, 2pm. Through April 5. Donald Margulies' comedy looks at a couple fleeing from much more than their memories of the Holocaust.

The Nose Phoenix Theatre (Annex Stage), 414 Mason; 944-1555. \$15-20. Fri/27-Sat/28, 8pm. International Theater Ensemble and Phoenix Arts Association present this adaptation of Gogol's comedy.

Not a Genuine Black Man The Marsh, 1062 Valencia; 1-800-838-3006, www.themash.org. \$20-50. Fri/27, 8pm; Sat/28, 8pm. Brian Copeland returns with his long-running solo show.

Pain (based on nothing) Cutting Ball Theater, Exit Theater, 277 Taylor; 1-800-838-3006, cuttingball.com. \$15-30. Thurs-Sat, 8pm; Sun, 5pm. Through April 5. Will Eno's solo work looks at one man's search through the wreckage of his life for the remains of his childhood.

Point Break Live! CELLSpace, 2050 Bryant; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. \$25. Fri, 9pm. Ongoing. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

Rabbi Sam The Marsh, 1062 Valencia; 1-800-838-3006, www.themash.org. \$18. Thurs-Sat, 8pm; Sun, 7pm (except April 13, show at 2pm). Through May 10. Charlie Varon offers a new solo play about a rabbi who wants to reinvent American Judaism.

The Short and Happy Life Phoenix Theatre, 414 Mason; 913-7272, www.sleepwalkers.com. \$14. Thurs/26-Sat/28, 8pm. Sleepwalkers Theatre closes an overall impressive second season of new works with Ryan Michael Teller's wandering story set largely in the aftermath of a young man's death, a too-fast-to-live-too-young-to-die pituitary case named Harvey (played as slightly tetchy guy's guy by Andrew Crocker) who disappears in a puff of spontaneous human combustion one night just as he and best friend Manny (Ian Riley) are about to hunt for the obscure access road to the Hollywood sign. Harvey haunts his friend's in some sense equally spent youth, as the clever but clueless Manny stagnates in a directionless adulthood in Los Angeles—despite gainful employment as sandwich maker for his old high school guidance counselor (an enjoyably wacky Kevin Capps) and a touchy romance with a sculptor (Ariane Owens). The haunting turns literal, however, after Harvey's mother (Maureen Coyne) shows up with a letter from her dead son. Regrettably, the plot twist does little to make the strands of this jejune play cohere with any force. Director Tore Ingersoll-Thorp and his cast commit to taking Teller's tale as

far as it will go, but the road is bumpy (even able company member Riley has trouble selling the more awkward dialogue) and muddled by a vague multimedia dimension. And they never do find that sign they're looking for. (Avila)

The Story SF Playhouse, 533 Sutter; 677-9596. \$30-40. Tues, 7pm; Wed-Sat, 8pm (also Sat, 3pm). Through April 25. SF Playhouse and Lorraine Hansberry Theater co-present Tracey Scott Wilson's play about an ambitious newspaper reporter whose stories are too good to be true.

Tape Royce Gallery, 2901 Mariposa; 1-866-811-4411. \$20. Thurs-Sat, 8pm; Sat, 2pm. Through April 4. An ill-tempered dealer visits his old high school friend, a documentary filmmaker, in a Motel 6 in Lansing, Mich., in this play by Stephen Belber, staged by Expression Productions.

Twilight Zone Live! The Dark Room Theater, 2263 Mission; 401-7987, www.darkrooms.com. \$20. Fri/27-Sat/28, 8pm; Sun/29, 3pm. The sixth season of the sci-fi/fantasy series is brought to the stage.

Un-Scripted: unscripted SF Playhouse, 533 Sutter; 869-5314, www.unscripted.com. \$20. Sat/28, 2 and 8pm. Un-Scripted Theater Company produces an evening of improvised games, songs, and scenes.

Volleygirls Zeum Theater, Yerba Buena Gardens, Fourth St and Howard; 749-2228, www.act-sf.org. \$15-50-20.50. Thurs/26-Sat/28, 7:30pm. The high-stakes drama of high school sports takes the stage in the ACT Master of Fine Arts Program and Young Conservatory world premiere.

Where the Sidewalk Ends Boxcar Playhouse, 505 Natoma; 776-1747, www.boxcartheatre.org. \$15-32. Thurs/26-Fri/27, 8pm. Children's stories, so-called, are often exercises in dread thoughts if not sheer terror, dark broodings tarred in felicitous phrasemaking and brisk wordplay, seemingly simple scenarios or allegories hiding deeper meanings no child is necessarily ready to fully grasp. I'm all for scaring the bejesus out of kids. It was good enough for me, goddammit. But bedtime stories and fairytales have long attracted playwrights, among others, as material to mine for deeper meanings and present for the delectation, instruction, horror and/or melancholia of adult audiences. In this tradition, Boxcar Theater (whose entire season is devoted to the fairytale) offers cofounder Sarah Savage's inspired adaptation of the work of famed writer, illustrator, songwriter, playwright, poet, and children's book author Shel Silverstein. Plucking especially from Silverstein's classic, *The Giving Tree*, the play follows Shel (a winning Ben Freeman) from childhood to extreme old age, relating his dreams, his somehow forgivable selfishness, his love found and lost (embodied by a sharp and vital Mariah Castle as Sarah), and the generosity of his first and last friend, an apple tree (an appealingly straightforward Michelle Inarri). Beautifully staged by artistic director Nick Olivero, it's a clever, confident production fully committed to the material, making for a lightly humorous, gently affecting evening that unfolds in an unusual, well-realized style of its own. (Avila)

Wicked Orpheum Theatre, 1182 Market; 512-7770, www.shnsf.com. \$25-99. Tues-Sat, 8pm; Sat-Sun, Wed/25, April 1, 8, 15, 22, 29, May 6 and 13, and June 24, 2pm; May 24, 31 and June 7, 14, and 21, 7:30pm. Through June 27. Assuming you don't mind the music, which is too TV-theme-sounding in general for me, or the rather gaudy décor, spectacle rules the stage as ever, supplanted by sharp performances from a winning cast. (Avila)

BAY AREA

Crime and Punishment Berkeley Repertory Theater, 2020 Addison, Berk; www.berkeleyrep.org. \$16.50-71. Wed/25, 7pm; Thurs/26-Sat/28, 8pm (also Sat/28, 2pm); Sun/29, 2 and 7pm. Berkeley Rep performs Marilyn Campbell and Curt Columbus' adaptation of the Dostoevsky classic.

Lydia Marin Theatre Company, 397 Miller, Mill Valley; (415) 388-5208. \$20-51. Tues, Thurs-Sat, 8pm (also Thurs, 1pm and Sat, 2pm); Wed, 7:30pm; Sun, 2 and 7pm. Through April 22. Marin Theatre Company performs the West Coast premiere of Octavio Solis' family drama set in 1970s El Paso.

DANCE

Burn the Floor Post Street Theatre, 450 Post; 771-6900, ticketmaster.com. \$39-69. Thurs-Fri, 8pm; Sat, 2 and 8pm; Sun, 2 and 6pm. Through April 12. The troupe of 16 dancers take audiences on a journey through Latin and ballroom dance.

"City Dance Studios: Onstage" Palace of Fine Arts Theater, 3301 Lyon; 392-4400. Thurs, 8. \$20. Students and companies from City Dance Studios perform a range of styles, including ballet, hip-hop, flamenco, jazz dance, and more.

Deep Roots Dance Collective Garage, 975

Howard; 895-4006. Sat-Sun, 8pm. \$10-20. The company performs two evenings of eclectic modern dance, with choreography by Jeanne Disney and Nicole Zvark.

"Funsch: Solos Volume One" Noh Space Theater, 2840 Mariposa; 621-7978. Thurs-Sat, 8pm. \$15. Choreographer Christy Funsch presents new solos, with guest artists Sarah Sass and Julie Mayo also performing their works.

Jess Curtis/Gravity CounterPULSE, 1310 Mission; 1-800-838-3006. Thurs-Sun, 8pm. \$18-20. The company performs *The Symmetry Project*.

ODC/Dance Downtown Novellus Theatre, 978-ARTS, www.odcdance.org. \$10-45. Thurs-Sat, 8pm; Sun, 29, 2pm. The 38th season of the company encompasses three programs and includes world premieres by Brenda Way and KT Nelson and the return of five repertoire works.

San Francisco Ballet War Memorial Opera House, 310 Van Ness; 865-2000, www.sfballet.org. \$8-235. Wed, 7:30pm. The program includes Antony Tudor's *Jardin aux Lilas* along with Helgi Tomasson's *On a Theme of Paganini* and Jerome Robbins' *The Concert*.

BAY AREA

Na Lei Huli Ka Wai Kiu Zellerbach Hall, Bancroft at Telegraph, UC Berkeley, Berk; (510) 642-9988. Sat, 2 and 8pm. \$20-32. The San Francisco hula company blends traditional dance with contemporary works.

PERFORMANCE

"In the Rough Reading Series" Cutting Ball Theater, Exit Theater, 277 Taylor; 626-0453, ext 105. Mon, 7pm. \$20. The Playwrights Foundation presents this ongoing series. This week's play is Samuel O. Hunter's *Meat*.

"The KML Klass Reading" Intersection for the Arts, 446 Valencia; 558-7721. Fri-Sat, 8pm. \$10. Staged reading of material written by Killing My Lobster's sketch comedy writing students.

"Luna Negra 2009" Mission Cultural Center for Latino Arts, 2868 Mission; 821-1155. Wed, 7pm. \$8. Women artists from the Bay Area, Latin America, and the Caribbean join for this night of multidisciplinary performance art.

"The Passion of El Hulk Hogancito" Bayanihan Community Center, 1010 Mission; 239-0249. Sat, 8pm; Sun, 5pm. Through April 5. \$15-20. Kularts presents Jason Magabo Perez in this multimedia performance reading of his novel-in-progress.

BAY AREA

"Dreaming Awake" Laney College Theater, 900 Fallon, Oakl; 1-800-838-3006. Fri/27-Sat/28, April 5 and April 3-4, 7:30pm (also April 4, 2pm); April 5, 2pm. \$12-100. Destiny Arts Youth Performance Company presents their 20th anniversary production.

COMEDY

Cobb's Comedy Club 915 Columbus; 928-4320. Thurs-Sat, 8pm (also Fri-Sat, 10:15pm); Sun, 7pm. Ralphie May, \$18.50-22.50.

"Harvey's Funny Tuesdays" Harvey's, 500 Castro; 431-4278. Tues, 9pm. Free. Ronn Vigh and Nick Leonard host this LGBT-friendly night of stand-up.

"The Romane Event" Make-Out Room, 3225 22nd St; 647-2888. Wed, 7:30pm. \$6. Paco Romane hosts this comedy show, featuring Ngaio Bealun, Mike Meehan, Brendan Lynch, Arthur Gaus, and more. **SFBC**

SINGLES PARTIES

MAR 27- MAR 29 National Baby Boomers Festival, Reno

MAR 27 Spring Ring, Sunnyvale

APR 3 Lock & Key Dance, Pleasanton

APR 4 Art & Wine Tasting Party, San Francisco

APR 5 Single Cougars Mixer, San Jose

APR 7 MidLife Singles Mixer, San Mateo

APR 9 Looking for Love Seminar, College of Marin

APR 11 Singles Charity Ball, San Francisco

APR 14 Advanced Degrees Mixer, San Rafael

APR 17 An Elegant Evening at the Claremont, Berkeley

APR 18 Dance on the Bay, Burlingame

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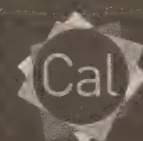
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From left: stolen and returned art by Terry Hoff, and stolen art by Margaret Kilgallen and Jay Nelson.



Off the wall

A spate of art thefts hits San Francisco galleries

By Johnny Ray Huston
 > johnny@sfbg.com

It's Saturday morning, and Michael Rosenthal Gallery is crowded — because it's playing host to a baby shower. The current show of paintings by Terry Hoff is partly obscured by the small celebration. In one corner, Rosenthal sits on a couch. Aside from the dark circles around his eyes, you wouldn't know that he's caught up in perhaps the strangest of a string of recent art thefts at SF galleries.

At 3 a.m. on Friday, March 20, police notified Rosenthal that his Valencia Street space had been vandalized. Arriving at the site, he was surprised to discover that while a pair of computers, an expensive printer and scanner, and a bag of Nikon cameras were still there, four paintings from the current show by Hoff were amiss. "The first two cops [to arrive] were totally uninterested," Rosenthal says, adding that when he gave the missing works an estimated value of \$40,000, the answer he received was blunt: "They said, 'Too bad — if the paintings were valued at \$50,000, everyone would be here.'" (SFPD didn't return calls for comment.)

The theft of the Hoff paintings marks the third time in the past six months that a street-level San Francisco gallery was the target of a robbery. On Oct. 15 last year,

two paintings by the late Margaret Kilgallen were stolen from the SoMa space Gallery 16, which was putting on a 15-year retrospective. (Unlike the majority of the exhibition, neither Kilgallen piece was for sale.) Less than a month later, someone walked into the Mission District gallery Triple Base and took a painting by Jay Nelson from the wall.

"It's horrible," Gallery 16 owner Griff Williams says, when asked about the Kilgallen theft. "The whole experience continues to be horrible because we haven't settled any of this. There's a personal sadness — Margaret wasn't interested in the art market, and didn't sell her work by choice in the shows we did with her. It also points to the ugly side of the way things are valued, and how insurance companies want to undervalue the work."

"People don't know that if they steal artwork or buy stolen artwork, it has no value in the market," says Triple Base codirector Dina Pugh. "It doesn't have value unless you have the title to the work, and the gallery is always looking for stolen pieces."

The three recent thefts, while not necessarily related, share some commonalities beyond the street-level position of the galleries. Kilgallen, Nelson, and Hoff all knew or know the San Francisco artist Barry McGee, the sole focus of a lengthy April 2008 *Artforum* article on the proliferation and

market value of stolen artworks. (In fact, Hoff owns work by both Kilgallen and McGee.) In a 2006 issue of *ANP Quarterly*, Darryl Smith from the Market Street gallery the Luggage Store recounts an experience buying a piece by McGee on the street.

"[The thefts] point to all these issues that the art world deals with in terms of valuation," says Williams, whose space has been vandalized more than once without any art being stolen. "As an art project, you could take someone's work and see what you can get for it on the street. With Barry's [McGee's] work, there's a street cred to stealing it."

The theft of the Terry Hoff paintings differs from the Gallery 16 and Triple Base robberies in one crucial way: the artworks were recovered. At press time, both the San Francisco police and the individual who returned the paintings were unavailable for comment. However, at 2 a.m. March 21, Rosenthal was awakened by a call from police informing him that the Hoff paintings were recovered, albeit with some scratches and damage. "It was a whirlwind of emotions," Hoff says of the experience.

In the current market, art might not seem to have strong value. "You're gonna sell Terry Hoff paintings on Market Street?" Williams asks, only somewhat rhetorically. Pugh has a pragmatic view of the situation. "With the economy going down the tubes, there are so many things that come along with it — violence, robbery. People are desperate, and I expect more [thefts] to happen. It's making galleries be more cautious and vigilant." **sfbg**

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"Meet Me at the Center of the Earth"

PREVIEW This collection of "soundsuits" by Nick Cave (the Chicago artist, not the Australian musician) is the most anticipated show of the season.

If, as this paper's D. Scot Miller has observed, Afro-surrealism is in the air, then Cave's art — a fusion of fashion, body art, and sculpture so imaginative that it might possess transformational qualities — is a prime example. His wearable constructions are eye-boggling counterparts to the Afro-surreal music of figures both present (Chelonis R. Jones) and newly revived-from-the past (Wicked Witch). Cave's art also possesses aural qualities that won't be evident until the show opens. A former dancer with Alvin Ailey and the current chair of the School of the Art Institute of Chicago's fashion program, he's also collaborating with choreographer Ronald K. Brown on some performances in May.

Cave's soundsuits arrive in the Bay Area as a ceremonial contemporary extension from the fabulous but nostalgic European fashion on display in the de Young Museum's Yves Saint Laurent show. In fact, the most bizarre and audacious of that exhibition's pieces — a 1965 bridal gown that resembles an intricate cocoon or sock — might as well be an old colonial relative of Cave's wearable works, which are constructed from a wide variety of natural and artificial material. These acid-trip Bigfoot creatures and dancing rainbow phallus totems are fun, but they kick. Cave made his first soundsuit in response to the Simi Valley aesthetics of the Rodney King verdict, and in an older project he rescued racist lawn jockeys, turning them into figures of promise and potential. (Johnny Ray Huston)

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Art listings are compiled by Johnny Ray Huston. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks for information on how to submit items to the listings. For complete listings, go to sfbg.com.

GALLERIES

OPENING

CELLspace 2050 Bryant; 648-7562. One-day show of stencil and multi-media panels. Sat/28, 1-5pm.

Collectively GRASP 850 Greenwich; 673-3744. Call for hours. "Perpetual Possibilities," mixed media work by Maria Bonn (reception Sat/28, 6-9pm). Sat/28 through May 23.

Geras-Tousignant Gallery 437 Pacific; 986-1647. Call for hours. "Whitefield," new works by James Scott Geras and Daniel Tousignant (reception Fri/27, 5-8pm). Fri/27 through April 30.

Gregory Lind Gallery 49 Geary; 296-9661. Call for hours. "Sky Black Ray," new work by Mel Prest. Wed/25 through May 2.

Hosfelt Gallery 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. "InSearches: Hindu Kush," paintings by Baseera Khan; "Once in a Lifetime," photos by Stefan Kürten (reception Sat/28, 4-6pm). Sat/28 through May 2.

Lost Art Salon 245 S. Van Ness; 861-1530. Tues-Fri, noon-5pm; Sat, 10am-5pm. "Gary Lee Shaffer (1936-2001)," stone lithographs by the abstract expressionist. Thurs/26 through June 30th.

Photo Epicenter 26 Lila; 550-0701. Mon-Sat, 10am-10pm. "Spirit Rappings," photos by Sarah Filley, Daniel Turner, and Michael Wells. Through April 15.

625 Gallery 625 Sutter; 618-3700. Mon-Fri, 8am-5pm; Sat, 10am-5pm. Art by Tobias Hutcher. Tues/31 through April 30.

San Francisco Art Institute Graduate Center 2565 3rd St; 622-5944. "Soft Transgressions," one-night show of work by 20 SFAI students. Thurs/26, 7:30-10:30pm.

Steven Wolf Fine Arts 49 Geary, suite 411; 263-3677. Tues-Sat, 11:30am-5:30pm. "Jury Breaks DNA Deadlock," collages by Kent and Kevin Young (reception Fri/27, 5:30-7:30pm). Fri/27 through May 2.

BAY AREA

Smith Anderson North 2240A Fourth St, San Rafael; (415) 455-9733. "transform," photographs by Ruth Bernhard (reception Sat/28, 6-8 p.m.). Sat/28 through May 9.

ONGOING

Altman Siegel Gallery 49 Geary, suite 415; 576-9300. Call for hours. "Trevor Paglen," new work by the 2008 SECA winner. Through April 11.

ATA Right Window Gallery 992 Valencia; 824-3890. "Life-like Manipulations," meme-stream by Authority Office. Through Sun/29.

Babylon Falling 1017 Bush; 345-1017. Call for hours. "Folk Blood Water Babies," graphite drawings on paper and wall drawings by Christopher Burch. Through April 18.

Cain Schulte Contemporary Art 101 Townsend, suite 207; 543-1550. Tues and Fri, 11am-

6pm; Wed-Thurs, 11am-5pm; Sat, noon-4pm. "Paperwork: From Bees to Black Holes," wound paper sculptures by Will Marino. Through April 25. **California Historical Society** 678 Mission; 357-1848. Wed-Sat, noon-4:30pm. "Hobos to Street People: Artist's Responses to Homelessness From the New Deal to the Present," survey spanning 75 years with 30 artists. Through August 16.

CordenPotts Gallery Warnock Fine Arts, 49 Geary; suite 211; 377-4738. Tues-Sat, 11am-5:30pm. "The Caretakers," work by Bill Mattick. Through April 30.

Fivepoints Arthouse 50A Bannan; 989-1166. Call for hours. "64 Down: A Works on Paper Event and Exhibition," show inspired by the format of NCAA Men's Basketball Tournament Brackets. Through April 5.

Fraenkel Gallery 49 Geary, fourth floor; 981-2661. Call for hours. "Edward Hopper and Company," survey of art Hopper paintings and Hopper-influenced photography. Through May 2.

Frey Norris Gallery 455 Geary; 346-7812. Tues-Sat, 11am-7pm; Sun, 11am-5pm.

"Contemporary Miniature Paintings," work by Mudassar Manzoor and Attiya Shaukat. Through Sun/29.

Gallery Paule Anglim 14 Geary; 433-2710. Tues-Fri, 10am-5:30pm; Sat, 10am-5pm. "David Ireland," past and present works by the conceptual artist; "Tony Oursler," new works in mixed media. Through Sat/28.

Gallery 16 501 Third St; 625-7495. Mon-Fri, 9am-5pm; Sat, 11am-5pm; and by appt. "Equivalents," recent work by Elliot Anderson. Through Fri/27.

Hackett-Freedman 250 Sutter, fourth floor; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Drive-Thru," paintings by Marc Trujillo; "Recent Paintings," oil on canvas work by Raimonds Staprans. Through May 2.

Jancar Jones Gallery 965 Mission, Suite 120; 281-3770. Thurs-Sat, noon-6pm. Oil paintings on steel and acrylic paintings on paper by Nancy White. Through April 4.

Linn Gallery 232 Townsend; 377-1300. Wed-Sat, 11am-5:30pm; Sun, 9am-3pm. "China Avant Garde," work by Han Bing, Yang Yongliang, and Zhang Wei. "Poetry in Painting," work by Ming Ren. Through April 11.

Mark Wolfe Contemporary Art 49 Geary, suite 202; 369-9404. Tues-Sat, 10am-5:30pm. "(re)Turn to (re)Form," work by Wang Tiande, Hong Dei, and Gao Yuan. Through April 21.

Marx and Zavattero 77 Geary, second floor; 627-9111. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Ring the Changes," environmental photographs by Davis & Davis. Through Thurs/26.

Meridian Gallery 533 Powell; 398-7229. Tues-

Sat, 11am-5pm. "Lust, Loss, and Other Lay Figures," show of three artists curated by Jarrett Earnest. Through May 2.

Mission 17 2111 Mission, suite 401; 861-3144. Wed-Sat, 1-6pm. "Cantocore: Free On Board," group show; "imPossible: Eight Chinese Artists Engage Absurdity," group show. Through April 18.

New Langton Arts 1246 Folsom; 626-5416. Tues-Sat, noon-6pm. "Every Sound You Can Imagine," survey show about sound and visual art. Through Sat/28.

Ping Pong Gallery 1420 22nd St; 550-7483. Call for hours. "A Field Guide to the Atmosphere," photography and video works by Lindsey White. Through April 10.

Robert Tat Gallery 49 Geary; 781-1122. Tues-Sat, 11am-5:30pm; and by appt. "Doubles," photographs by Imogen Cunningham. Through April 11.

SF Camera 857 Mission; 512-2020. Tues-Sat, noon-5pm. "Test Patterns," recent video work from South Africa; "United in Nima: Bay Area and Ghanaian Youth Share Lives Through the Lens." Through Wed/25.

Shooting Gallery 839 Larkin; 931-8035. www.shootinggallerysf.com. Tues-Sun, noon-7pm.

"777," new works by C3; "Water Lilies," paintings by Joshua Petker. Through April 3.

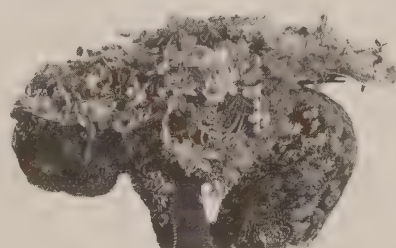
Silverman Gallery 804 Sutter; 255-9508. Tues-Sat, 11am-6pm. "Twice Upon a Time," group exhibition organized by the gallery and Galerie Andreas Huber in Vienna. Through April 11.

Walter and McBean Galleries 800 Chestnut; 749-4563. Call for hours. "Yest, a Solo Exhibition," art by Yan Pei-Ming. Through May 23.

BAY AREA
de Rosa Preserve 5200 Carneros, Napa; (707) 226-5991. Wed-Fri, 9:30am-3pm. "Un/Natural," works interlarding nature by Bay Area artists. Through June 13.

Johansson Projects 2300 Telegraph, Oak; (510) 999-9140. Thurs-Sun, noon-6pm; and by appt. "Flaming Furbelows," new work by Kate Eric and Marina Vendrell. Through May 2.

Swarm Gallery 560 Second St, Oak; (510) 839-2787. Tues-Sun, noon-6pm. "Enter/Exit," art by Jared Clark and Jake Watling; "Orange and Blue," art by Joe Penrod. Through Sun/29. **sfbg**



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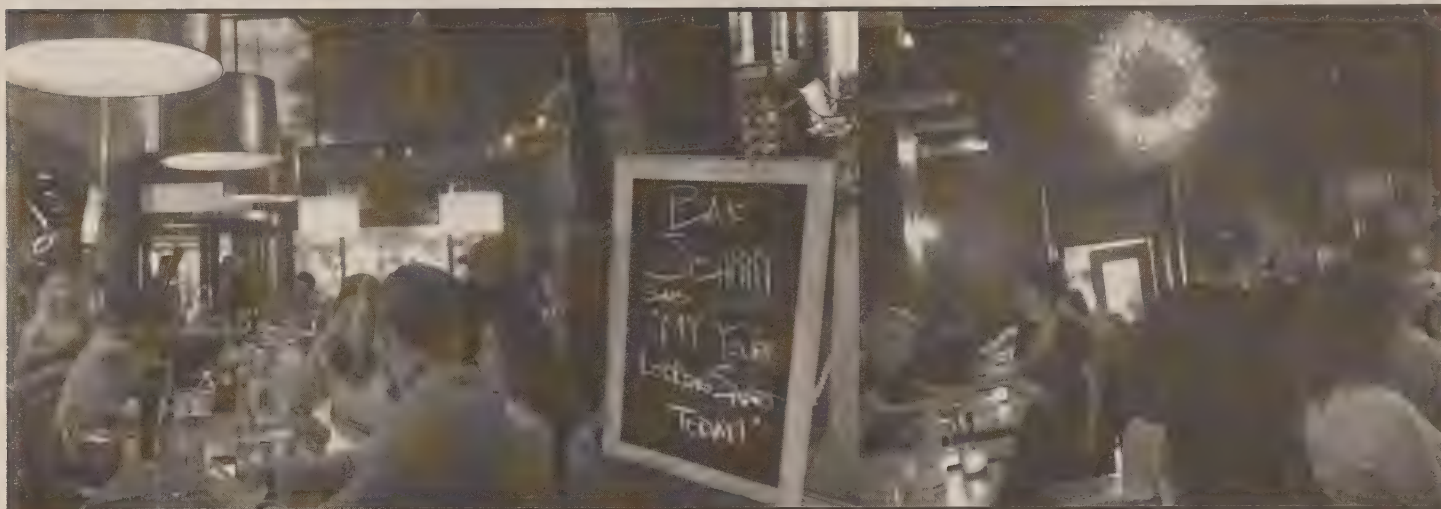
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- (5) Mint tea, SF Zen Center



Bar Johnny looks like a real bar, American-style, but the eclectic American food flowing from the kitchen is memorable and priced for value, whether as small bites or more substantial plates. | GUARDIAN PHOTOS BY RORY MCNAMARA

Johnny get your bar

By Paul Reidinger
✉ paulr@sfbg.com

Until quite recently, you did not often see the word “bar” associated with food-serving establishments in this part of the world. Hungry people slipping into Bar X for a bite were most likely in Europe, or the pages of a Somerset Maugham novel, not on the streets of San Francisco. But in the past few years, “bar” has become a consequential rival to “bistro” and “café” as a restaurant signifier, and we have seen a profusion of Bars: Jules, Bambino, Tartine, and let’s not forget Johnny, which opened about a year and a half ago on the swank flank of Russian Hill.

Unlike a number of its Bar-designated siblings, Bar Johnny really does seem to have some flavor as a bar in the American sense. The space (previously home to Tablespoon) is narrow, deep, and rather dimly lit, and its front half is dominated by a big, mirror-backed bar, complete with a flat-screen television showing sports events. The crowd tends to be young and boisterous, although (given the endless stream of ESPN surprisingly mixed in gender. I have never seen San Francisco as being a city of blondes, but there are pockets,

and Bar Johnny appears to be near the center of one of them. A certain Marina-ish haze hovers.

I also caught a whiff of urinal cakes one fine evening. The scent, at the rear of the public space and quite near the flapping double doors that lead to the kitchen, added to the bar spell while implying a degree of tidiness, but did not quite whet the appetite. This might be thought a daring strategy in an establishment that makes money by serving food to people. *Are they so confident in their food that they can afford to run this risk?* I wondered. *Or is everyone here just supposed to get blotto and not notice much of anything?* Bar Johnny does bear a subtitle — drink kitchen — and “drink” could be listed first for alphabetical reasons or ideological ones.

Bar Johnny’s nearest conceptual relative might be the Alembic on upper Haight, by which I mean: if you want to treat it as an ordinary bar, with drinks and interesting nibbles, you can. Chef Roland Robles’ menu opens with what are called “bites”; these range from a bowl of smoked habaero potato chips (\$3) — fabulous if slightly under-salted — or warm mixed nuts (\$5) to a grilled pizza (\$13) bearing actual grill marks on the bottom of the nicely blistered crust.

Pie toppings vary but do include entrants from the *bianca* (“white,” i.e. no tomato sauce) family, such as bacon and mushroom. We found this to be a smoky, richly autumnal combination, subtly amplified by the grill char. The nuts, mostly peanuts and pistachios, with a few almonds and dried currants thrown in, were less fragrant but nonetheless both gobbleable and shareable. And while I don’t see any *Cheers*-type crowd hankering after kale — ever, under any circumstances — I do think Bar Johnny’s garlic-braised kale (\$8) is as appealing as any of the other bites, despite its shocking virtuosity. The greens are tender, tasty, and a beautiful deep green — what more can we ask of any kale?

Bar Johnny does part ways with the Alembic and other tapas or small-plates menus by offering bigger plates under the aegis “more ...” More food doesn’t necessarily mean more money. For the most part, these main courses cost in the mid-to upper teens and, considering how good they are, offer a pretty strong value. We did have a mild difference of opinion about the seared tuna loin (\$17), which had been rubbed with five-spice powder — which for me tends to taste predominantly of cinnamon — before

hitting the pan, from which it emerged a beautiful, deep-purple rare inside. A hint of bitterness in the seasoning was detected by a set of lips across the gorgeously burnished gray marble of the tabletop. But the accompanying Thai salad, a mound of finely shredded green cabbage accented with mint and basil, won general acclaim.

Also roundly applauded was a flatiron steak (\$17), cooked to the rare side of medium-rare, sliced, and arranged atop a cauliflower purée napped with *jus*. The flatiron steak is taken from the shoulder and is a near relation of the chuck roast, from which hamburger is typically ground. If our chief concern is tenderness, we would probably be looking elsewhere, beginning with filet mignon. But Bar Johnny’s flatiron, while not exactly buttery, was tender enough and — the usual compensation for a hint of toughness in meat — very tasty.

At a lot of bars, the vegetarian option would be vodka. But Bar Johnny offers a real one, and it’s a full plate of food, not a bite, nibble, or nosh. It’s called “beans and rice” (\$13) and includes some combination of legumes and rice — chickpeas, say, plump and glistening and colored up like a bit of Christmas with diced red pepper and slivers of pistachio. It’s

flavorful and satisfying while leaving room for dessert, which — again, atypically for a bar — Bar Johnny offers with some panache.

It’s hard to go wrong with a basket of chocolate-chip cookies (\$9) warm from the oven. One small hitch is that, as with a soufflé, there’s a wait of 15 minutes; another is that the cookies can stick together. Still. Another worthy possibility is the fruit cobbler (\$7), which late in the winter might take the form of a boldly spiced apple crisp, topped with several globs of vanilla gelato and served in a shal- low cast-iron pail complete with a handle. Perfect for your next visit to your favorite sand bar! **SFBG**

BAR JOHNNY

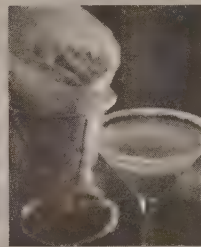
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Desperado

By L.E. Leone

> le_chicken_farmer@yahoo.com

CHEAP EATS I did the math.

This is Part Five of a Three-Part Series, and therefore the last part. Henceforth, I will leave my neighborhood alone and just live in it.

Speaking of five, I had five first dates in five days. I should say, I made five dates but only had four of them. The first was in an accident on his way to see me and wound up in the hospital.

He sent a picture of the car. One of those ones where you wonder how the driver survived. Well, he's a fireman. My best guess is that firemen know how (to survive). Which is dangerous knowledge to have. He calls every day, addresses me as *dear*, and is in a lot of pain.

Shhh. He doesn't know about my man on the train, to whom I am not technically betrothed, but committed, yes, because I looked deep into his bloodshot eyes and said what he wanted to hear: that I would represent him.

One of my favorite things about being romantically connected to a recovering gangster who was being taken into police custody the last time I saw him is that you can pretty much start fooling around immediately.

And I use the words "fooling around" loosely ... No, really, I only actually carried on with one of the five first dates. Meaning my very very seriously irrefragable vow to never ever EVER under any conceivable circumstance have sex on a first date, not even once, is still 80 percent intact! For the week.

Nobody approves of the choices I make. Except this one guy. But most of my girlfriends and all of the women's magazines and dating advice columnists ... it's unanimous: don't be desperate. Whatever you do, you're not supposed to be, or seem, desperate.

"But what if you're desperate?" I have to ask. It is almost my job to ask, and I think maybe it is my job to answer. Or try.

Well, desperation has a bad rap. Which is easy for me to say. I embody desperation. I am one of desperation's foremost practitioners and appreciators. Desperate people who don't embrace, or at least act out of desperation, will never get to lick a ruby in a dangerous drunk's

front tooth, for example. Or ...

Or ...

There are other examples too unmentionable to mention.

This one isn't: The best kisser I ever kissed, the man who will now, for me, set the standard for quality kisses, was of course All Wrong, by the book, and an act of desperation on my part. He was the one-in-five, and technically still married. I kinda knew I'd never see him again, and I definitely knew I would want to. Oh, and he wasn't even very good-looking, nor well-spoken — which turns me on more than good looks. But: none of that. He was an amazing kisser, and I wasn't wrong to guess that that would translate to great sex.

Minus my being starved for affection, however, it never would have happened. And I never would have made the five dates in five days, probably, if I hadn't been so impressed and/or horrified by my shenanigans with that man on the train. Not because he was a gangster; because, cool dentistry notwithstanding, he was a terrible, terrible kisser, all force and no finesse.

Somebody save me! Right?

This is not what I want. It's what I've got. I will work with it, laugh and enjoy and wrangle it into words, as always, for your amusement, but it wouldn't be true desperation without the underlying fact that it ain't what I want. I want sweet, sexy boredom and juicy burritos with a reliable, commitment-capable man with a soft, spicy tongue, safe driving habits, something to say, and question marks for eyes.

I know you're out there. Sort it out and step up, please, sir. It's hard, I know. I know it's scary. But imagine the meals we will make, and all the great restaurants in our oyster world, as simple as salt plus what?

You'll figure it out.

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L.E. Leone's new book is *Big Bend* (Sparkle Street Books), a collection of short fiction.

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Fun with food

► **PREVIEW** I love Spring. People get frisky, fashion gets fresh and flirty, parties get planned, and picnics packed. In short, everything gets a nice big injection of fun — and the culinary world is not immune. Kick off your week with a good time for a good cause: Sakeclub of San Francisco's Fundraiser for SF Food Bank. The annual event features sake brewers and retailers, mini-seminars, and prizes throughout the night. You'll leave drunk, happy, and knowing your donation's worth 190 meals for someone in need. If you plan it right, your hangover should be over by the weekend, just in time for Whiskies of the World, which takes place on the docked San Francisco Belle. Check out three floors of sampling booths, a pipe and drum concert on the top deck, cigar samples, a buffet dinner, and the Independent Spirits Fest with distillers like St. George and Anchor. On Tuesday, the Front Porch gives diners a new way to play with their food with Bones and Blues, a weekly happy hour pairing discounted drinks and appetizers with a chance to play dominos. Bring your own buddy and bones, or let Front Porch set you up with both — perhaps your new partner will soon become your spring fling. (Molly Freedenberg)

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Sat/28, 6pm, \$115-\$120. San Francisco Belle, Pier 3, SF. (610) 326-8151, www.celticmalts.com

BONES AND BLUES. Tue/31, 5-7pm, free. Front Porch, 65-A 29th St., SF

(415) 282-9043

Events listings are compiled by Paula Connelly. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 25

Peace Corps Orientation San Francisco Public Library, Mary Louise Strong conference room, 100 Larkin; (510) 452-8444. 6pm, free. Hear about the experience of a returned Peace Corps volunteer and Regional Recruiter.

"The Presidio and Bayview Hunter's Point: Is One Superfund Site Cleaner than the Other?" CounterPULSE, 1310 Mission; (415) 564-4107. 7:30pm, free. Come find out whether people and nature are being treated appropriately and fairly in these two well known but very different communities and environments.

FRIDAY 27

Milonga at the de Young De Young Museum, Golden Gate Park, 50 Hagiwara Tea Garden Drive, SF; (415) 750-3600. 6:30-8:30pm; free, usual museum entry fees apply for admission to exhibits. **Friday Nights at the de Young** presents this re-creation of the great Argentine tango dance halls that exist to this day in Buenos Aires.

SATURDAY 28

"Wild at Heart" prom Million Fishes Art Collective, 2501 Bryant; (415) 509-5403. 7pm, \$5-15 sliding scale. This dance party benefiting San Francisco's Dance Animals features local DJs, silent auction, kissing corner, costume contest and more. Come in your favorite gown, tux or wild animal drag.

BAY AREA

Culinary Shopping Adventure Casa Latina, 1805 San Pablo, Berk; (510) 558-7177. 9:45am-2pm, \$78. Part of Cooking with Naomi, Naomi Friedman will explore Berkeley's International Marketplace treasures, showcasing specialty food shops and sharing recipes. Lunch provided. **Treasure Market** Cantor Arts Center at Stanford University, 933 Hamilton, Menlo Park; (650) 723-2997. 10am-4pm (Sat), 10am-2pm (Sun); \$5 Sat, free Sun. Art, antiques, collectibles and more have been donated by local residents, designers, art and antique dealers and collectors to benefit the acquisitions fund of the Cantor Arts Center at Stanford University.

MONDAY 30

Night Time Economy - Survive and Thrive Koret Auditorium, SF Main Library, 100 Larkin, SF; RSVP to Jocelyn.kane@sfgov.org. A forum to provide a tool box of options to assist night time businesses in tough economic times.

TUESDAY 31

Civil Rights to Immigrant Rights 522 Valencia, SF; (415) 431-1918. 7pm, \$5-10 suggested donation. Long-time Bay Area activists Elizabeth (Betita) Martinez, Renee Saucedo and Phil Hutchings lead a discussion titled, "From the Civil Rights Movement to the Immigrants Rights Movement: Lessons Learned." **Economics for Activists: From the Chaos of Capitalism to the Socialist Solution** El Cafetazo, 3087 16th St.; (415) 864-1278. 7-9:30pm, free. A six-week crash course to help make sense of the current economic crisis and an introduction to the logical and humane alternative - socialism. Berkeley sessions available. **SFBG**

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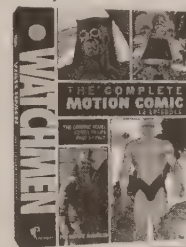
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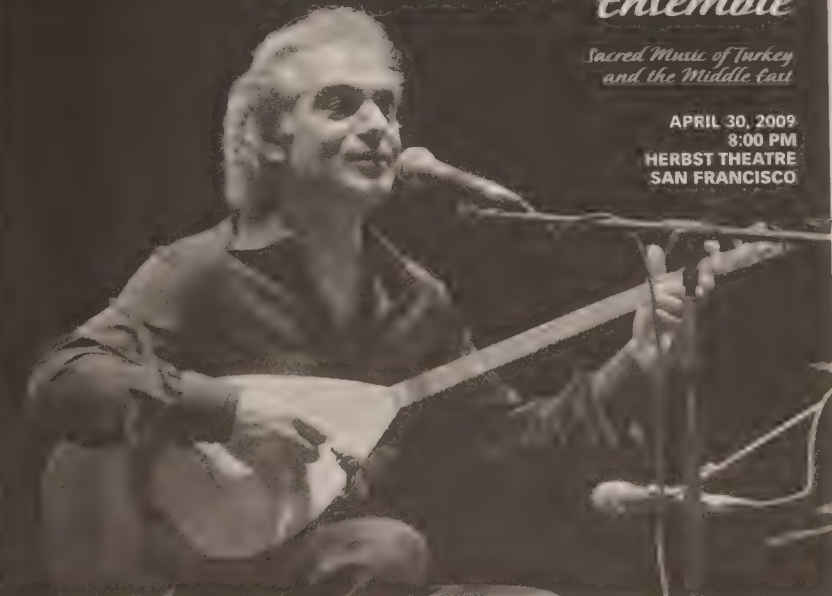
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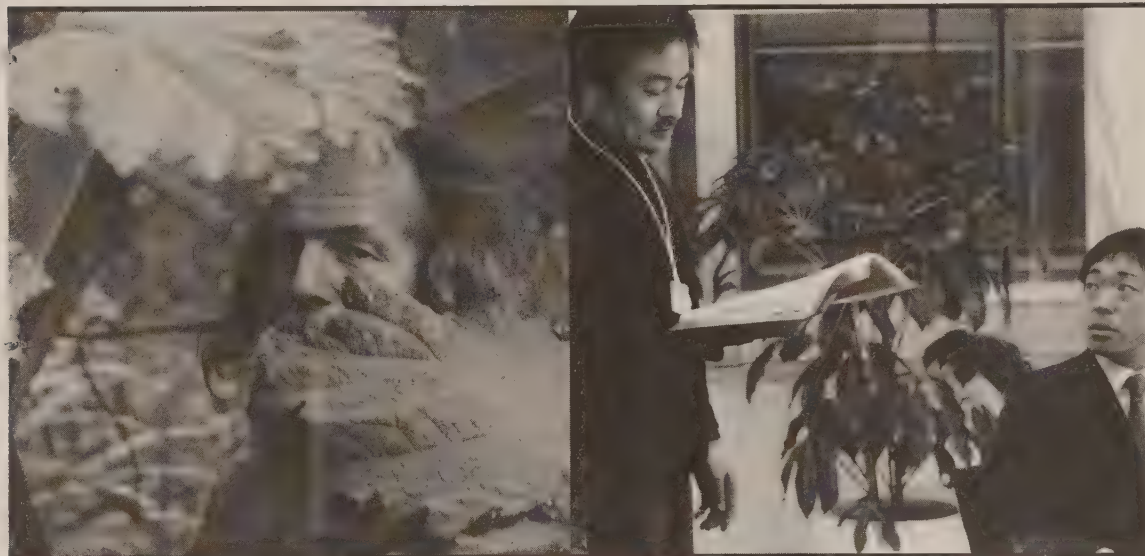
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film

At left, Ben Rivers' 2006 *This is My Land* peeps into the self-sufficient lifestyle. At right, director Kiyoshi Kurosawa confers with *Tokyo Sonata*'s recession-victim patriarch (Teruyuki Kagawa).



OUTSIDER ART

Kiyoshi Kurosawa, director and cowriter of *Tokyo Sonata* (2008), is likely best known stateside for his contributions to the J-Horror genre (like 2000's *Pulse*). But the scruffily low-key director is the first to admit, with assistance from translator Taro Goto, that his kindred Nipponese overlords of the urban-chills are generally regarded in their homeland as "eccentrics." It's peculiar, he observes wryly, "that [J-Horror directors] are seen as the representatives of Japanese cinema around the world!"

Yet one suspects Kurosawa relishes his outsider label. Following the trajectory of Hollywood craftsmen like Sam Fuller, he has worked within genre to reach for a more acutely poetic, fantasist's reality. It has allowed him to pursue lines of inquiry that extend beyond commercial concerns and strictly scary story arcs, though his association with J-Horror has somewhat obscured a continuing fascination with capturing a rapidly changing Japan. The tenderly isolated parents and children of Yasujiro Ozu's *Tokyo Story* (1953) would recognize with shock the disintegrating recession-era family in *Tokyo Sonata*, but the horror here stems from the unspoken context of a country where once-ironclad norms concerning patriarchal power and filial piety are melting along with the boundaries between the virtual-spiritual-fantastic and the physical-mundane-realistic.

When *Tokyo Sonata*'s lost, laid-off salaryman Ryuhei Sasaki (Teruyuki Kagawa) goes through the motions of leaving for an imagined office, he's like a ghost deprived of his machine. Intriguingly, Kurosawa empathizes: "I'm in a rather unstable position myself, as a filmmaker, so it's possible I'm projecting some of my own experiences onto my characters. But I don't see it as a completely negative aspect of my life. I think it gives me the chance to potentially achieve freedom from certain elements of society, morals, laws, interpersonal relationships, and those things that do tend to constrict us in life." (Kimberly Chun)

TOKYO SONATA opens Fri/27 in Bay Area theaters.

Cat's cradle

Ben Rivers' short films seek out overgrown paths

By Max Goldberg
 > a&cletters@sfbg.com

Independent, slyly defiant, and given to zigzags, the cat is the spirit animal for a certain breed of cinematic gleaners. The films of Warren Sonbert and Chris Marker are packed with the feline kind. A kitty or two shows through the Freudian abstractions of Nathaniel Dorsky's recent work, and Agnès Varda's *La Pointe-Courte* (1954) uses the animal as a structural device. Accordingly, Ben Rivers' *This is My Land* (2006) opens with a lithe creature snapping its head to face the camera. There are several other such mysterious cameos across the 14-minute film, one of several bricolage studies Rivers has composed of off-the-grid settlers who are themselves catlike in both appearance (the whiskers and quick smile) and manner (gentle wildness).

Rivers must appreciate the cat's association with the gothic, given his propensity to label his shorts as either horrors or portraits. The London-based filmmaker and pro-

grammer comes to town this week for two rare programs split along these lines, though it isn't as stark as divide as it might first sound. The films are all exquisite documents of overgrown spaces, the kind in which the past is made palimpsest, audible in the creak of floorboards and everywhere apparent in the makeshift and ajar.

There are traces of Murnau, Dreyer, and Herzog in Rivers' work; the films are welcome demonstrations that Expressionism is nothing so much as a feeling for how the physical world relates to the spiritual one, though musical references are equally revealing. The beards, spirits, and foliage evoke the deep English folk of the Incredible String Band and Roy Harper. In addition, the field recording quilt-work done by Lucky Dragons and the Books provides a useful analogue to Rivers' non-synch style. Shot with a wind-up Bolex, Rivers processes the film stock himself, leaving grain and light flecks unpolished, with sound and image each representing an auton-

mous, well-portioned montage. The films open the same rich interstices of avant-garde, documentary, and ethnography as Apichatpong Weerasethakul's work, but with an intense intimacy that makes them seem like home movies of the highest order.

The old dark house imagery of Rivers' gothic curios strike a particularly English chord, but the back-to-the-land portraiture has a special resonance in California. We too know these beards, this tumble of wilderness, this particular migration. If these figures seem to age differently, it's because their living choices represent a decisive approach to both space and time, something Rivers represents with great cinematic adroitness. The specter of global warming and natural disaster thickens these reclusive reliefs. Rivers has admitted his fondness for '70s postapocalypse movies, a ripe genre rearticulated in the lunar landscapes and scarpayard play of *Ab, Liberty!* (2008). Horror, in this context, is a kind of awe. It is inseparable from nature — it is, in fact, nature reclaiming civilization.

"[There are] all kind of wild animals [here], and it's only because I let it get wild. And that's my point, but nobody will get it," the central figure of *Astrika* (2006) explains. Rivers, of course, does

get it. The homesteaders' scattered debris suggests Rivers' own secondhand materials, improvised objects like a birdfeeder made from a milk container reflect his films construction, and the ethos of self-sufficiency is admired and enacted. The human warmth of his filmmaking emanates from these affinities, which go beyond sympathy to touch the elusive nerve of experience. Rivers' wind-up camera means that no single shot can exceed 30 seconds. But when the pitter-patter of his images settles on something strange and moving, like a distant view of a horse rolling in the snow, it reminds us that beauty is often a humbling drama of the glimpse. **—BFG**

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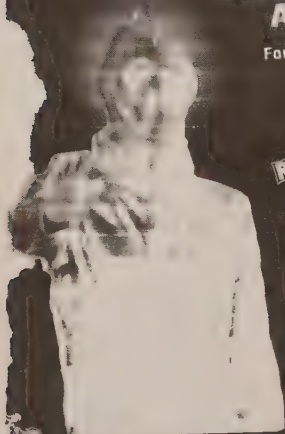
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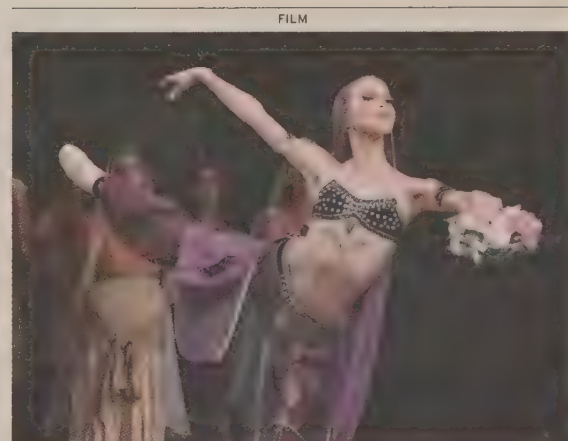
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Ballerina

REVIEW If comparisons between Bertrand Normand's *Ballerina* and Daniel Geller and Dayna Goldfine's 2005 *Ballets Russes* are inevitable, it's perhaps mostly indicative of how infrequently a feature-length ballet documentary gets made and distributed. Then again, one could argue that the stark differences in subject and scope are historically significant. Richly researched and packed with archival footage and modern-day interviews, *Ballets Russes* depicts the milieu of dancers, choreographers, and impresarios exiled from postrevolutionary Russia in the early years of the 20th century. *Ballerina* trains its focus on the world they left behind, or what became of it, concentrating on the grueling, somewhat circumscribed lives of five female dancers making their careers in present-day, post-Soviet Russia, in St. Petersburg's Mariinsky Theatre, where the world-renowned Kirov Ballet has its home. Where *Ballets Russes* describes the historical arc within which modern ballet as we know it was created, *Ballerina* describes the smaller, personal arcs of two newer dancers making their painstaking way out of the corps de ballets and three principal dancers, one who is returning to work after a lengthy injury. Interviews and footage of unending classes, rehearsals, and performances clarify the single-minded conviction and commitment with which these young women approach their vocation, accepting physical pain and deprivation as a daily reality, while instructors and artistic directors sketch the larger picture of a profession in which early retirement is a fact of life. Still, the film has a flatness of tone that is literally conveyed in the somewhat run-of-the-mill narration ("A ballerina's work is never done") and paralleled by the flat affect of most of the subjects. The performance footage is lovely — though also offering ample evidence of the Kirov's aged repertoire — but perhaps the most visually startling moment occurs during an admissions exam at St. Petersburg's premier ballet school, in which 10-year-old aspirants are put through their paces virtually naked, their limbs manipulated by ballet masters attempting to divine the future. (Lynn Rapoport)

BALLERINA opens Fri/27 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Jason Shamai, and Matt Sussman. The film intern is Natalie Gregory. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

Audience of One Divine messages are tricky, particularly for true believers who have no choice but to obey whatever directive the big G passes down. "God told me to!" can lead to heroic or comical or tragic ends; really, it's a convenient excuse to do just about anything. For Richard Gazowsky, pastor at San Francisco's Voice of Pentecost Church, the Lord's message was simple if extravagant: "I want you to be the Rolls Royce of filmmaking." Given that Voice of Pentecost is situated in an old movie theater and that Gazowsky received his vision in 1994 — soon after the then-40-year-old saw his first movie, *The Lion King* — this decree was not as surprising as it sounds. But as Michael Jacobs's documentary *Audience of One* (a 2007

San Francisco International Film Festival selection finally getting a theatrical release) reveals, the quixotic Gazowsky has hit endless snags in his quest to be the next Mel Gibson (or George Lucas) with his "Ten Commandments meets *Star Wars*" epic, *Gravity: In the Shadow of Joseph*. It seems unquestioning faith can only go so far before naiveté, technical inexperience, and long-overdue rent get in the way — and indeed they do. The events that unfold can be cringe-worthy, but Jacobs stays carefully neutral, letting the triumphs and disasters speak for themselves. The director will appear in person throughout opening weekend, discussing and showing deleted scenes from his thought-provoking film. (1:28) **Roxie** (Eddy) **Ballerina** See pick box. (1:20) **Opera Plaza, Shattuck**. **The Haunting in Connecticut** Virginia Madsen stars in a horror movie that has nothing to do with the Candyman (alas). (1:32) **Monsters vs. Aliens** DreamWorks Animation's latest adventure (see: title) takes place in San Francisco. (1:34) **Grand Lake, Orinda, Presidio**. **Tokyo Sonata** See "Outsider Art." (1:59) **Clay, Shattuck**. **12 Rounds** WWE champion John Cena stars as a cop battling a supercriminal. Presumably, ridicu-

ious fight scenes are involved. (1:48)

ONGOING

Cherry Blossoms When retired German civil servant Rudi (Elmar Wepper) suddenly loses Trudi (Hannelore Elsner), his wife of 40 years or so, he has no idea what to do with himself — she provided the spark not only to their relationship, but to his otherwise instinctively staid nature. She'd always wanted to visit Japan, where their son Karl (Maximilian Brückner) lives; Rudi impulsively decides to visit in her stead, but Karl has no more time for him than Rudi's other grown offspring back in Berlin. The first half of this gentle, ultimately uplifting serio-comedy by veteran art-house and festival favorite Doris Dörrie (1999's *Enlightenment Guaranteed*) is as good as anything she's done: perfect, wry, insightful character observation both touching and funny, gracefully packaged. The second half, in which Rudi finds an unlikely friend in Yu (Aya Irizuki), a homeless young Butoh dancer (through her flailing about is more like wannabe Marcel Marceau than the tautly disciplined Butoh I've seen), gets a little precious. But that's one opinion — some might find this section even more beguiling than what comes before it. In any case, as a whole, *Cherry Blossoms* is the kind of low-key yet deeply satisfying moviemaking in which every small moment contributes to a cumulative sense of the miraculous in everyday life. (2:04) *Sundance Kabuki*, (Harvey)

The Class (2:08) *Lumiere, Shattuck, Smith Rafael*. Confessions of a Shopaholic (1:52) *1000 Van Ness*.

Coraline (1:40) *Grand Lake, 1000 Van Ness*.

Crips and Bloods: Made in America (1:45) *Roxie*.

Crossing Over (1:53) *SF Center*. *The Curious Case of Benjamin Button* (2:47) *SF Center*.

Doubt (1:44) *Castro*.

Duplicity A CIA spook (Julia Roberts) and an MI6 agent (Clive Owen) walk into a bar, an embassy party, a gilded European hotel room they can't afford to play naked spy games. Tony Gilroy's *Duplicity* manages to keep giving us the denouement, and it's nice to have second chances, especially when the initial encounter is as dangerously smarmy as in this tale of feuding corporate barons (Paul Giamatti and Tom Wilkinson), multinational-conglomerate espionage, and compulsively administered romantic fealty tests. Reuniting Roberts and Owen under slightly less toxic conditions than their characters' troubled and faithless marriage in *Closer* (2004), *Duplicity* has its own set of trust issues, the assumption in any given scene being that a high percentage of the people in the room are getting played. Who and how and why keep us occupied and sometimes entertained as we're presented with a series of flashbacks that, as they draw nearer and nearer the present, continually reconfigure, if not always improve, our understanding of it. The structure works like a sleight of hand, drawing our eyes away from insufficiencies of plot and dialogue, which don't always keep pace with the cynical, slightly smirking intelligence Gilroy's proposing. It also becomes something of a trap when the punch line comes along — he's forced to remove a fair amount of oxygen from the room via the deflating tactic of explaining the joke. (2:05) *Empire, Grand Lake, 1000 Van Ness, Orinda, Presidio, SF Center, Shattuck, Sundance Kabuki*, (Rapoport)

Everlasting Moments (2:12) *Opera Plaza, Shattuck*.

Frost/Nixon (2:02) *Castro*.

Gomorra (2:15) *Embarcadero*.

Gran Torino (1:56) *SF Center*.

The Great Buck Howard Paying tribute to the decades-long career in mentalism of the Amazing Kreskin, *The Great Buck Howard pairs an eccentric and egocentric entertainer in the twilight of his showbiz years (John Malkovich) with a young law school dropout named Troy (Colin Hanks), who hires on as Buck's assistant during a seemingly unending tour of one-night stands across America. Buck's fan base has dwindled from Carson-era *Tonight Show* audiences to half-full houses in the nation's moderately sized cities. However, the man and his act remain compelling to Troy, and this makes sense: for one thing, when the camera is on Malkovich, we are indeed with a cranky oddity of a man whose diction alone is mesmerizing. For another, aspiring writer Troy is pretty much a blank sheet of paper and perhaps bound to be impressed by someone with an actual personality. Unfortunately, whenever the focus*

shifts in his direction, we return to an atmosphere of limp congeniality and no discernible forward motion. Hanks seems to be a charismatic void, and it's hard to muster interest in whether Troy finds his dream job and gets the girl (Emily Blunt, as a publicity agent) or spends the rest of his days trailing a washed-up illusionist from town to town, managing his tantrums and his glossy head shots. Real-life dad Tom Hanks makes an appearance as Troy's all-business father; the Clap Your Hands Say Yeah cameo is better. (1:27) *Lumiere, Shattuck, Smith Rafael*, (Rapoport)

He's Just Not That Into You (2:07) *1000 Van Ness, Presidio, SF Center*. **I Love You, Man** Calling a testosterone-laden comedy that features projectile vomiting and dog poop gases heartwarming may seem peculiar. But heartwarming is precisely what *I Love You, Man* is. Paul Rudd and Jason Segel — two card-carrying members of the Judd Apatow comedy conglomerate — star as a straight guys who fall in love. That's platonic love, of course. Rudd plays Peter (how's that for subtext?), an unassuming realtor who realizes that he doesn't have any close male friends when he and his fiancée (Rashida Jones) begin planning their wedding. Out on the prowl for a best man, Peter goes on a series of disastrous man-dates before eventually meeting Sydney (Segel), a confident, tell-it-like-it-is slacker. Though jokes about masturbation and "blowies" abound, co-writer-director John Hamburg ably balances the bawdy with the sweet; beneath the movie's raunchy surface is a surprisingly touching story. (1:45) *California, Marina, 1000 Van Ness*. (Amber Humphrey)

The International (1:58) *Oaks, 1000 Van Ness*

Knowing I don't care if it's the end of the world and you have the misfortune of finding yourself staring with Nicolas Cage in a Christian mash note to the rapture (I believe the eighth sign of the apocalypse is the absence of sideburns). You're not allowed to yell. "We have to save the children!" The ankle-biters can take care of themselves in *Knowing*, the most hellfire 'n' god-fearing flick since last year's stealth Catholic promotional vehicle *The X-Files: I Want to Believe*. An, ahem, knowing hybrid of *I Want to Believe*'s admixture of conspiracy theory and belief, *Knowing*-rigged science-class geekery, *Independence Day* (1996) disaster porn, *Final Destination* (2000) fatality-strewn fatalism, and *The Exorcism of Emily Rose* (2005) horror-show bible-thumping, *Knowing*'s semi-intelligent designs centers on the mysterious numbers scribbled by little girl in the '50s and sealed in a time capsule to be opened in our own unfortunate times. Cage's MIT prof John decodes the unearthed missive, which happens to fall into the hands of his "special" hearing-impaired son Caleb (Chandler Canterbury). The skeptical astrophysicist realizes the figures stand for dates, number of deaths, and locations of disasters around the world in the last 50 years, sending him on a search for the once-predicted prophetic daughter (Rose Byrne) and granddaughter. Cue a trinity of acutely visceral, CGI-infused mass-death scenes. *I, Robot* (2004) director Alex Proyas makes certain you see that aliens-angels analogy coming with ball-peen intensity, although there's little pleasure amid the preaching. (1:55) *California, Empire, 1000 Van Ness, Orinda, Presidio, SF Center*, (Chun)

The Last House on the Left (1:49) *1000 Van Ness*.

Man on Wire (1:34) *Oaks*.

Medicine for Melancholy In the aftermath of a party, two 20-something San Franciscans wake up in bed together with no recollection of how they got there. They exchange names at a Noe Valley coffee shop and share a cab in cold silence. She leaves her wallet behind. He hunts her down online to return it. From there, they begin a convincing dance of seduction infused with excitement, disclosure, and tenderness. Micah (Wyatt Cichay) is immature, self-effacing, and strong, while Jo (Tracey Heggins) is confident, grown-up, and intense. What they learn about each other — and what the film reveals — is on par with any postmodern romance. Writer-director Barry Jenkins has created complex characters trying to negotiate simple feelings in a difficult world; in mixing black and white with color to explore the relationship between setting and dialogue, director of photography James Laxton captures the sublime and gritty sides of San Francisco. *Medicine for Melancholy* is important because it spotlights the most overlooked aspect of SF's changing face: black people, and the lack thereof. Micah

and Jo are black and their race plays into the affair in surprising and subtle ways. Jenkins has said that *Medicine for Melancholy* is "a simple, straightforward film that illuminates the modern complexities of living as a declining minority in America's major cities." At the time *Medicine for Melancholy* was filmed, SF's black population was 7 percent and dropping. As one of the remaining black people in SF, I know that black flight is a reality here. The self-evident gentrification and anti-black sentiment of the city play heavily into the dynamic of this movie's couple. "Why is everything that is 'indie' mean 'not black'?" Micah asks at one point. Conversations like these have been going on among my dwindling number in San Francisco for too long. Until now, only we have heard them. Tell people about *Medicine for Melancholy*. In the face of an impending cultural extinction and the potential loss of SF's soul, this excellent movie is part of a necessary discourse. (1:27) *Embarcadero*, (D. Scot Miller)

Milk (2:05)

Mo'Nique *Opera Plaza*. **Miss March** (1:30) *1000 Van Ness, SF Center*.

Portrait of a Beauty (1:48) *Four Star*

CONTINUES ON PAGE 44

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ONGOING
CONT...

Race to Witch Mountain (1:39) *Grand Lake, 1000*
Van Ness Shattuck

» **The Reader (2:05)** Castro, 1000 Van Ness, Opera Plaza, Shattuck, Sundance Kabuki.

» **Revolutionary Road (1:59)** Oaks, SF Center.

D Sin, 39, *Maybe* Though she's not all that enthused about living Honduras, teenager Sayra (Paulina Galiani) bows to the wishes of a father she barely remembers to return with him and an uncle to New Jersey. Meanwhile, same-aged Casper (Edgar Flores) gets in major trouble when the merciless leader of his gang in Chiapas discovers he's been sneaking into enemy territory to see a middle-class girlfriend. Writer-director Cary Fukunaga's first feature is rich in detail and scale as he shows the eye-opening routines of the slum gang as well as the Honduran trio's arduous journey north toward a Mexico-U.S. border they won't cross legally (if they even make it that far). Needless to say, these two strands are destined to collide, and in its ter go! Sin

Nombre becomes a somewhat more conventional lovers-on-the-run tale. Nonetheless, this is one of the best narrative films yet on the ongoing mass crossing-over from Central America to here, with numerous powerful and harrowing moments. (1-36) *Sundance Kabuki*. (Harvey)

Slumdog Millionaire (2:00) Albany, 1000 Van Ness, Opera Plaza, Piedmont, Presidio, Roxie, Smith Rafael, Sundance Kabuki.

» **Sunshine Cleaning** The minimum wage that Albuquerque single mom Rose (Amy Adams)

earns as a housecleaner isn't enough to pay for the private school her eight-year-old son needs after his weird behavior exhausts the public one's resources. And aimless-party-girl younger sis Norah (Emily Blunt) just got fired from her own last crap job. Cop Mac (Steve Zahn), the former high school sweetheart who chose to marry someone else but is still having an affair with Rose, tells her there's real money to be made in the unpleasant business of "crime scene and trauma cleanup" — in other words, scouring the mess left over after the body has been removed from a murder, suicide, or natural death site. This agreeably low-key tale from director Christine Jeffs and scenarist Mezan Hoolley isn't the black-

F I L M

comedy you might expect, given that plot hook: in fact one nice thing about it is that it doesn't turn the aftermath of sad or tragic events into a joke. Instead, the emphasis is on sister dynamics and trying to get a breather on s-xter dynamics and trying to get a breather of the working class, hanging-by-a-thread original here, but *Sunshine* satisfies in the pleasures of familiar but not-dumb modes of 2007's *Wattstrop*. Good supporting performers include those by Alan Arkin as (yet another) eccentric grampa, and Clifton Collins Jr. as a very personable one-armed cleaning supplies store clerk. (1/2) *Albany, Embarradero, Piedmont, Sundance Kabuki* (Harvey)

Taken (1:30) *Marina, 1000 Van Ness*

Throw Down Your Heart (1:37) *Roxie*

throw down your head" and capturing the paradoxical essence of the little Bo Peep costumes successfully scaling Mount Fuji. Now imagine that Bo Peep army solely consists of two Frenchmen and a Korean, and you have a sense of the heady task undertaken by the filmmakers of *Tokyo!*, a French production comprising a fantastical series of stories about an averted hatred for the Japanese. The writers-directors Michel Gondry, Leos Carax, and Bong Joon-ho. Gondry's *Interior Design* tells the intimate fable of Hiroko and Akira, a spirited young Japanese couple who relocate to the big city and become confounded by its mix of vast possibility and soul-crushing suffocation. Carax's *Méride* stars Denis Levant (1991's *Lovers on the Bridge*) as a homosexual sewer dweller who wreaks havoc in Tokyo out of an avowed hatred for the Japanese. And Korean filmmaker Bong Joon-ho (2006's *The Host*) channels Michelangelo Antonioni by way of Haruki Murakami in *Shaking Tokyo*, an atmospheric tale of a shut-in (or *hikikomori*) who is literally jolted out of his hermetic existence by a strong earthquake and a comely pizza delivery girl with an unusual set of instructional tattoos. Bong's story effectively weaves in the surrealism caused by modern disaffection and fear, but it would have been nice to see a story that explores the city's teeming life in all its richness, vigor, and eccentricity instead of envisioning what it would be like without it. (1.5/2) *Lumiere, Shattuck* (Devereaux)

2 Two Lovers (1:48) Bridge, Embarrasado, Piedmont, Shattuck, Smith Kafael.

Waltz with Bashir (1:30)

For Star.

2 Watchmen (2:42) Empire, Grand Lake, 1000 Van Ness, Sundance Kabuki

The Wrestler (1:45)

Castro, Shattuck.

REP PICKS

» "The Poetic Horror of Ben Rivers" See "Cat's Cradle." Artists' Television Access.
» "This is My Land: Ben Rivers' Portraits and Landscapes" See "Cat's Cradle." Yerba Buena Center for the Arts. **SFBG**

first run venues

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

SAN FRANCISCO

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake, 267-4893.

Century Plaza Noor off El Camino, South SF.
(650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City, (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level, 267-4893.

Empire West Portal/Vicente. 661-2539.

Kabuki Cinema Post/Fillmore. 929-4650.

Marina Theatre 2149 Chestnut. www.intsf.com/marina_theatre

Metreon Fourth St./Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.
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Opera Plaza Van Ness/Golden Gate. 267-48
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Schedules are for Wed/25-Tues/31 except where noted. Director and year are given when available. Double features are marked with a * All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.ataste.org. \$6. **Pansy Division: Life in a Gay Rock Band** (Carmona, 2008), Fri, 8. "Other Cinema:" "The Poetic Horror of Ben Rivers," Sat, 8:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8-10. "1969-1983: A Fosse Odyssey" - **Cabaret** (Fosse, 1972), Wed, 2, 7, and **Sweet Charity** (Fosse, 1969), Wed, 4:25, 9:20; **All That Jazz** (Fosse, 1979), Thurs, 7, and **Star 80** (Fosse, 1983), Thurs, 9:20. **The Wrestler** (Aronofsky, 2008), Fri, 7, and **Runaway Train** (Konchalovskiy, 1985), Fri, 9:15. "Nakedword presents: 2009 GayVN Awards," Sat, 7. For tickets, visit www.gayvnawards.com. **The Reader** (Daldry, 2008), Sun, 1, 3:30, 6, 8:30. **Grease** (Kleiser, 1978), Mon, 7:30. Presented sing-along style with special guests from the current stage version at the Golden Gate Theatre; for tickets to this event (\$10-15), visit www.ticketweb.com.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9.25. **Cherry Blossoms** (Dörrie, 2008), call for dates and times. **The Class** (Cantet, 2008), call for dates and times. **The Great Buck Howard** (McGinly, 2008), call for dates and times. **Slumdog Millionaire**

(Boyle, 2008), call for dates and times. **Two Lovers** (Gray, 2008), call for dates and times. **CITY COLLEGE OF SAN FRANCISCO** Rosenberg Library, 50 Phelan, SF; (415) 241-2281. Free. "Iranian Cinema:" **Santuri: The Music Man** (Mehrlui, 2007), Thurs, 1.

ECOLOGY CENTER 2530 San Pablo, Berk; (510) 548-2220, ext 233. Free. **Immokalee USA** (2008), Thurs, 7.

GOETHE-INSTITUT 530 Bush, SF; www.goethe.de/sanfrancisco. "Rare Silent Films by Ernst Lubitsch:" **I Don't Want to Be a Man** (1918), and **The Oyster Princess** (1919), Tues, 7.

HUMANIST HALL 390 27th St, Oak; www.humanisthall.org. \$5. **Sustainable Table: What's On Your Plate?**, Wed, 7:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. \$10. "Northern Exposure: O Canada!" **The Sweet Hereafter** (Egoyan, 1996), Fri, 6:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Agnes Varga: Cinécriture: The Gleaners and I" (2000), Fri, 7; **Vagabond** (1985), Fri, 8:45; **Cléo from 5 to 7** (1961), Sat, 6:30; **Daguerrotypes** (1975), Sat, 8:20. "Women's Cinema from Tangiers to Tehran:" **Immigrant Memories: The North African Experience** (Benguigui, 1997), Sun, 2; **Inch'Allah Sunday** (Benguigui, 2001), Sun, 5. "Buddhism and Film:" **Fearless** (Weir, 1993), Mon, 3. "The Essay in Cinema:" **The Dream** (Malas, 1981), and **Les années déclin** (Depardon, 1976), Tues, 7:30.

LA PEÑA CULTURAL CENTER 3105 Shattuck, Berk; (510) 849-2568. \$5-10. **Welcome to Yanayo** (Feeder, work-in-progress), Thurs, 7:30. Fundraiser for the film's completion with live music, comedy, and an art auction. **Vivir**, Sun, 7.

PEGASUS BOOKS DOWNTOWN 2349 Shattuck, Berk; (510) 649-1320. Free. "Best of Wholphin," Thurs, 7:30.

PIEDMONT 4186 Piedmont, Oak; (510) 464-5980. \$8. "Cult Classics Attack 3," **Terminator 2: Judgment Day** (Cameron, 1991), Fri-Sat, midnight.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-9. **Two-Lane Blacktop** (Hellman, 1971), Wed-Thurs, 7, 9:20 (also Wed, 2). "The World According to Shorts," Fri-Sat, 7:15, 9:20 (also Sat, 2, 4). **Two or Three Things I Know About Her** (Godard, 1967), Sun-Mon, 7:15, 9:15 (also Sun, 2, 4). **The Jerk** (Reiner, 1979), Tues, 7:15, 9:20.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10. **Bela Fleck: Throw Down Your Heart** (Paladino), Wed-Thurs, 7, 9. **Crips and Bloods: Made in America** (Peralta, 2008), Wed-Thurs, 9. **Slumdog Millionaire** (Boyle, 2008), Wed-Thurs, 6:45.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-10. San Francisco Jewish Film Festival presents: **El Cantor** (Morder, 2006), Wed, 7:30. "Human Rights Watch International Film Festival:" **Project Kashmir** (Khesghi and Patel, 2008), Thurs, 7:30. San Francisco Cinematheque presents: "This is My Land: Ben Rivers' Portraits and Landscapes," Sun, 7:30. **SFBG**

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Case No. CJC-08-479954

Formerly Entitled **McCori Gilmore, Jr. vs. Nationwide Financial Services. Plaintiff: McCori Gilman, Jr. vs. Defendant: Jean Prawira.** San Francisco Superior Court. To: **JEAN PRAWIRA** whose residence and whereabouts were formerly at 1045 Post St., San Francisco. You have been sued by **McCori Gilman**. In order protect your interests, you or a legal representative, must contact the Law Office of Peter H. Liederman. 2444 Russell St., Berkeley, CA 94705, 510-681-6915 within 30 days of receiving this notice. **Publication date(s):** March 11, 18, 25, April 1, 2009. **LA4323041.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318538-00 The following person is doing business as **GROW YOUR OWN**, 3401 Taraval St., San Francisco, CA 94116. Latitude 10, Inc. (OR), 3401 Taraval St., San Francisco, CA 94116. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 2/27/09. Signed Latitude 10, Inc. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on March 26, 2009. **Publication date(s):** March 25, April 1, 8 & 15, 2009. **LA432602**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318687-00 The following person is doing business as **JIM PO PLUMBING**, 3550 Carter Drive, Apt. #14, South San Francisco, CA 94080. Jim Po, 3550 Carter Drive, #14, South San Francisco, CA 94080. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/23/09. Signed Jim Minhun Po. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Manel Jaldon on March 23, 2009. **Publication date(s):** March 25, April 1, 8 & 15, 2009. **LA432601**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317890-00 The following person is doing business as **TRANG BANG**, 4135 Cesar Chavez #12, San Francisco, CA 94131. Mai-Trang Thi Nguyen, 4135 Cesar Chavez #12, San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/4/09. Signed Mai-Trang Thi Nguyen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on Feb 20, 2009. **Publication date(s):** March 4, 11, 18, 25, 2009. **LA432303**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318324-00 The following person is doing business as **RW74**, 301 301B Mission St., San Francisco, CA 94105. 301 mission Restaurant Co LLC, DE, 301 Mission St., San Francisco, CA 94105. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Philip E. Aarons. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on Feb 23, 2009. **Publication date(s):** March 4, 11, 18, 25, 2009. **LA432304**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318024-00 The following person is doing business as **YOUR STYLSTA**, 2444 Van Ness Ave., #5, San Francisco, CA 94109. Jenna Michelle Romero, 2444 Van Ness Ave., #5, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/25/09. Signed Jenna Romero. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on February 25, 2009. **Publication date(s):** March 18, 25, April 1 & 8, 2009. **LA432502**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318084-00 The following person is doing business as **A RESPONSIBLE PLANET PRODUCTIONS**, 401 Madrone Ave., San Francisco, CA 94127. Anton Travel Management, Inc., CA, 401 Madrone Ave., San Francisco, CA 94127. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date Feb 20, 2009. Signed Steven Anton. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on February 27, 2009. **Publication date(s):** March 4, 11, 18, 25, 2009. **LA432302**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318165-00 The following person is doing business as **MARCAN CONSULTING**, 232 Fowler Ave., San Francisco, CA 94127. Maori Marcan: Ziva Marcan, 232 Fowler Ave., San Francisco, CA 94127. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 2/1/09. Signed Maori Marcan. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on March 3, 2009. **Publication date(s):** March 4, 11, 18, 25, 2009. **LA432301**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318534-00 The following person is doing business as **BACKPACK BLACKJACK**, 1695 18th Street, #317, San Francisco, CA 94107. Gil Cohen, 1695 18th Street, #317, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/16/09. Signed Gil Cohen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on February 25, 2009. **Publication date(s):** March 18, 25, April 1 & 8, 2009. **LA432504**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: **March 11, 2009.** To Whom It May Concern: The name of the applicant is: **MARQUIS CORPORATION USA.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1581 WEBSTER ST, #195, San Francisco, CA 94115-3638. Type of License Applied for: **41-ON-SALE BEER AND WINE - EATING PLACE.** **Publication date(s):** March 25, April 1, 8 2009. **LA432604.**

NOTICE OF PETITION TO ADMINISTER ESTATE OF: Rose Ann Ferree. CASE NUMBER: PES-09-29220A. To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of ROSE ANN FERREE, AKA ROSE ANN RAMOS. A Petition for Probate has been filed by: **JONELL RAMON MEDINA** in the Superior Court of California, County of San Francisco. The Petition for Probate requests that **JONELL RAMON MEDINA** be appointed as personal representative to administer the estate of the decedent. The petition requests the decedent's will and codicils, if any, be admitted to probate. The will and any codicils are available for examination in the file kept by the court. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St., San Francisco, CA 94102, as follows: April 15, 2009, Probate Court, Time: 9:00 AM room - 204. Endorsed Filed, San Francisco County Superior Court of California on Mar 20, 2009 by Gordon Park-Li, Clerk, Wilma De Graica, Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of letters. Petitioner: **JONELL RAMOS MEDINA** 5708 Mascot Ave., Sacramento, CA 95824. TELE: 916-821-1029. **Publication date(s):** March 25, April 1 and 8. **LA432604**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME. CASE NUMBER: CNC-09-545787. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St., San Francisco, CA 94102. PETITION OF Michele Anne Chioch for change of name. TO ALL INTERESTED PERSONS: Petitioner **MICHELE ANNE CHIOCH** filed a petition with this court for a decree changing names as follows: Present Name: **MICHELE ANNE CHIOCH**. Proposed Name: **MICHELE ANNE COOKE**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. **NOTICE OF HEARING DATE:** May 7, 2009. Time: 9:00 AM room - 216. Signed by James J. McBride, Presiding Judge on Mar 6, 2009. Endorsed Filed, San Francisco Superior Court of California on Mar 6, 2009 by Gordon Park-Li, Clerk. **Publication date(s):** March 25, April 1, 8 & 15 2009. **LA432603.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME. CASE NUMBER: CNC-09-545708. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St., San Francisco, CA 94102. PETITION OF Melissa Ann Sills for change of name. TO ALL INTERESTED PERSONS: Petitioner: **MELISSA ANN SILLS** filed a petition with this court for a decree changing names as follows: Present Name: **MELISSA ANN SILLS**. Proposed Name: **MIA BIRD**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. **NOTICE OF HEARING DATE:** Apr 16, 2009. Time: 9:00 AM room - 218. Signed by David L. Ballatt, Presiding Judge on Feb 5, 2009. Endorsed Filed, San Francisco County Superior Court of California on Feb 5, 2009 by Gordon Park-Li, Clerk. **Publication date(s):** March 11, 18, 25, April 1, 2009. **LA432402.**

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SF, 40, 115lbs, 5'3", blonde/blue, N/D, into jazz, culture, animals, road trips. Seeking hilarious, obnoxious, loyal SM, 37-45, for LTR. **✆3308936**

KILLER SMILE

SF, 49, fun-loving, funny, loves sports, movies, weekend getaways, ISO loving, adventurous SM/HW, 39-69, for friendship and dating, your side of Bay or mine. **✆226296**

CALL ME!

SF, 235lbs, brown/blue/teals shopping, going out for lunch, amusement parks. Seeking similar male for possible relationship. **✆3308897**

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Full-figured black lady with huge butt, in wheelchairs, seeks hungry, submissive W/M, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. **✆261838**

FRIENDS FIRST

SF, 54, 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-69, for friends first, coffee and conversation, possible LTR. **✆3308418**

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Slaves of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag, Sumner to a higher female. **✆3309149**

ATTRACTIVE SHF

Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/W/M, 49-63, N/S. Prefers San Francisco area. **✆2651494**

SWEET AND SINGLE

Female, 65, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. **✆3304587**

EMOTIONALLY 55

Older chronologically senior, I'm a youthful, outgoing woman who would still like the company of a N/S man to share movies, walking, dancing and music. Be 60-90 years old. **✆2290136**

III

SF, 55+, would like to meet a nice, handsome man, I'm into music, metaphysics, big smiles, spiritual values. Non-smokers, please. **✆229476**

A SEXY PEACH

SF, 35, average build, smoker seeks man, 25-60, for friendship first. Let's meet for a drink and see where things go. **✆2276500**

TAKE A CHANCE ON ME

Female/woman, very compassionate and caring, ISO honest guy, 50-69, for friendship leading to LTR. Interests include: camping, hiking, the beach, dining out, biking and more. **✆2280279**

WHATEVER HAPPENS

Ambitious, friendly, optimistic female, 50s, likes the beach, biking, dining, camping, travel. Seeking SM, 50s, for friendship or more, whatever happens! **✆2281901**

1949 CLASSIC

SF, tall, slender, active, enjoys swimming, bicycling, mysteries, hiking, cooking, barbecuing, symphony. Seeking well-maintained, caring S/D/M, 50-60, N/S, N/D, N/D, with similar interests, for friendship and companionship. **✆2660214**

PRETTY, CLASSY BLONDE

SF, 50, N/S, Screen Actors Guild member, writer, two degrees, well-traveled, educated, seeks one in a million, old school gentleman, 48-72. **✆2284885**

SEEKS SPANISH MAN

SF, 37, N/S, looking for SHM, 29-40, for conversation, going out together and more. **✆2288028**

THE RIGHT ONE

SF, attractive, N/S, possibly looking for LTR. Loves music, dancing, movies, wine, candlelight, just hanging out, enjoying life, you, single, well-groomed, diverse in thought, mature, N/S, into play, open-minded, caring, employed, preferably 35-45, in the vicinity of San Francisco. **✆2223895**

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Latin-American lady, 60s, petite, slim, nice-looking, brown/brown, caring, college-educated, independent, US citizen. Loves gentlemen, historical sights, travel and delightful conversations. Seeking, like-minded, Catholic, Hispanic man, 70+, to share life with. **✆261416**

LOVE TO TRAVEL

Adventurous, petite SF, 68, financially/emotionally stable, landscape designer, likes reading, travel, classical music, working out. Seeking a male, 55-65, 6', dynamic, energetic, honest, sincere. No drama or baggage. LTR. **✆2270631**

ARE WE A MATCH?

SF, 41, 5'8", looking for SM, 38-48, N/S, for friendship first possibly leading to more. I love curly dishes, the arts, nature, writing. **✆2293630**

SINGER SEEKS TRUE HARMONY

Petite, fit, attractive, passionate female, youthful 60-years young, USC graduate, sensitive, natural, open-minded, 60s influence, peacemaker, into music, yoga, healthy lifestyle, cuddling, laughter. Seeking similar tobacco-less male, for friendship first, who desires LTR. San Francisco. **✆2274570**

GET TO KNOW ME

Outdoorsy, engaging female, 40s, into healthy living, into camping, music, working out, dancing, biking, travel, going for long drives, hiking and culture. Hoping to be out camping, fun man, 40-50, for friendship and dating, possibly leading to more. **✆2272707**

SEEKING SWM

SF, attractive SF, 51, BBW, professional writer, applying to law school, seeks SWM, 30-70, who is professional, seriously/financially secure. **✆2287976**

WANTING

SF, 56, Swedish descent, Scorpio by nature. I enjoy fast cars, beach, boats, and being packed on the back of a truck. If any of all of what I've said interests you please feel free to respond. **✆2274003**

TAKE CONTROL

Middle-aged female looking for a dominant, sincere guy who likes to take control. The older I get, the stronger my desire to satisfy my man is! **✆3309031**

BUSY SANTA

CRUZ GRANDMOTHER
Attractive WM, long blonde hair, hazel-green eyes, 5'7", lives in Santa Cruz works part time in the San Jose area. Wishes to meet an educated, honest, caring gentleman, for movies, music, travel. Friendship first. **✆265249**

EDUCATED PROFESSIONAL

WF, 48, interested in meeting an educated PHM, 40-54, to share friendship and possibly more. **✆3301522**

TAKE A TASTE

SF, 180lbs, looking for hungry, mature, discreet man. You like to eat? Well I want to be eaten. Try this hot, spicy brown sugar. **✆301677**

ENERGETIC

Tall, attractive woman, just turned 65, looks ten years younger. East Coast origins, seeks man, 50-70, I'm self-employed in the artistic field and love nature, music, Avid reader, devoted friend. Want to go for a walk? **✆3302310**

LET'S TALK!

Compassionate, clean-cut, hard-working male, with good values, likes surfing, camping, dancing, dining, biking, walking, exercise. Seeking similar male, 50s, for possible relationship. **✆3310742**

GOOD VALUES

Hard-working, classy female, friendly, adaptable, ambitious, nurturing, sophisticated female, enjoys dining, running, shopping, dancing, travel, reading, hiking, kayaking. Seeking similar male, 50-69, for LTR. **✆3310739**

PASSIONATE LADY

Caring, honest, feminine SF, 50s, optimistic, bright, hardworking with good values, enjoys music, travel, dancing, well-traveled, educated, seeks one in a million, old school gentleman, 48-72. **✆2284885**

ADORABLE SINGLE WOMAN

SF, 50s, friendly, nurturing, artistic, sophisticated, looking for SM, 50-59, for walks, reading, music, dancing, travel, dining, biking and more. **✆3309244**

I'M WORTH IT

Caring, outdoorsy SF, 50s, with good values, likes music, hiking, reading, travel, dining out and the beach. Would like to meet a like-minded man, 40-50, for LTR. **✆260285**

GOOD VALUES

Personable, flexible, bright SF, 30s, loves dancing, dining, music, taking walks. ISO similar male, 30-49, for friendship and dating. **✆3309250**

LOVES THE OUTDOORS

Optimistic, honest woman, 40s, adorable and bawdy, enjoys music, running, dancing, travel, dining, working out. Looking for a similar male, 40-59, for LTR. **✆3309253**

COMPASSIONATE WOMAN

Goal-oriented, honest, feminine, motivated, optimistic, caring, outdoorsy SF, 50s, into music, exercise, walks, coffee shops, dining out, travel, dancing, biking, camping, the beach and much more. Seeking fun-loving man, 50-60, who is full of life and has similar interests. **✆229528**

SEEKING LTR

Classy, personable lady, 40s, loves dancing, travel, beaches, taking walks, hiking. Seeking SM, 50s, for LTR. **✆3309257**

GOOD VALUES

Motivated, hardworking, bright, classy SF, enjoys music, shopping, dining, coffee shops, beaches, seeking SM, 50-59, for whatever happens! **✆2272097**

women seeking men

VERY OUTGOING

Male, 51", black/green, athletic build, likes travel, having fun, long drives and lots of other activities. Looking for an honest, outgoing woman to explore. **✆330492**

SEEKING STAR LADY

Tall, successful WM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/W/F, 35-55, for romance and LTR. **✆2230241**

DOWN-TO-EARTH BROTHER...

seeks casual relationship. Dominant, kindly, disease-free BM seeks mutual sexual arrangement with one partner whom I can enjoy and explore with. Not seeing conventional relationship. Only want to be exclusive with one woman and have a degree of companionship. Very submissive, adventurous, open-minded partner. **✆3310844**

LOOK NO FURTHER

SHM, 45, 5'8", likes beaches, movies. In search of meeting a SF, 33-46, for friendship, maybe more. **✆3306710**

LET'S TALK

SWM, 6', green eyes, N/S, Polish-American, looking for SF, 27+, who can make me laugh! **✆3308861**

RENAISSANCE GENTLEMAN...

seeks slim, energetic, dominant, controlling Renaissance woman, 55-77, for secure, permanent relationship. Call, let's talk! **✆3308980**

LET'S TALK!

Employed WM, 28, 5'10", 250lbs, brown eyes, N/S, wants to meet a SW/B, 40s late 20s, N/S, who is ready for a relationship. **✆3308573**

YOUNG AND FUN!

Goal-oriented, hard-working, honest, compassionate male, 20s, likes shopping, to coffee shops, looking for similar female, 22-29, for LTR. **✆3309247**

SHARE MY LIFE

BM, 58, 5'0", enjoys music, the beach, going for drives, being out and about. Seeking vivacious lady, 24-65. **✆3310717**

SBM SEEKS SWF

BM, 59, 5'9", 200lbs, loves jazz, R&B, the outdoors. Seeking tall SWF, 45-60, for possible relationship. **✆246406**

LOOKING FOR NEW FRIENDS

SF, 60, 170lbs, 5'8", looking for soulmate to explore a possible future together, with love, respect and affection as the building blocks. **✆247259**

IS THAT YOU?

Athletic SM, 5'9", enjoys road trips, weekend getaways, cuddling and seeking that special someone to share laughs and good times together. **✆2288287**

ARE YOU OUT THERE?

SWM, 38, N/S, seeks fun woman, 21-45, to relax and chill with. Call, let's get to know one another! **✆264845**

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SENIOR MALE

Fit, nice-looking SWM, late 60s, 165lbs, very sexual, seeks small fit, senior lady who still enjoys sex. Race open. **✆2200365**

VERY ACTIVE

Male, 59, young acting and looking, would like to meet an easygoing, full-figured female to spend time with, possibly leading to LTR. **✆2297540**

LONELY MEXICAN IN SEARCH OF...

that special someone: 33-year-old security officer, working nights, sweet, kind, caring, responsible, honest, seeks attractive, compassionate, loving, understanding, talented single female, 25-40, for dating. If we are compatible, we'll take it from there. Must live within the Bay area peninsula. **✆2280104**

SEEKS OLDER WOMAN

SWM, 30, 6'3", wants to meet an older lady, 48-70, who wears short skirts and has a nice body and personality. LTR. **✆2286267**

CAN YOU SMILE?

SWM, 5'10", 150lbs, longish brownish hair, positive person, fairly fit, outdoorsy N/S, N/D, very nice, not into drama, seeks similar SWF, 18-42. **✆2286096**

COME PLAY

Sexy, mature male looking for naughty little good girl to see on a regular basis near my house in Marin County, days or evenings. You should very sensual under 5'7", H/W proportionate, white, Asian or Latin. **✆2280142**

LET'S MEET

WM interested in meeting S/DWF, 50-65, who likes music, ballet, museums, dining out, hiking and good conversation. Friendship first and whatever follows if/when it fits. **✆2299220**

NICE GUY

WM, 48, 5'9", 240lbs, blond/blue, would like to meet a good-looking lady, 34-47, to go out and have a good time with. **✆2299230**

LOOKING FOR A BORED HOUSEWIFE

Married WM, 58, 6'3", 220lbs, clean, safe and discreet, looking for a married woman to have a good time with and share some afternoon fun. **✆2299009**

PROUD MILITARY MAN

Goal-oriented WM, 55, very active, likes horses and going back to the community. Looking for a female, 30-45, who shares the same interests. **✆2299643**

SEEKING A REAL WOMAN

SM, 20, 5'11", 6'10", long hair, looking for a cool older lady for friendship or more. **✆3300078**

ISO VOLUPTUOUS WOMAN

SM, 27, from the East Bay, looking for a voluptuous woman, 25-50, to have some casual fun with and have a good time. I am attached so it must be discreet. **✆2294853**

women seeking men

SEEKING MISS RIGHT

SM, 40, looking for SM/HW, 30-55, for friendship first, possibly more. Want to meet? Call me back! **✆3306429**

CURIOUS

SM, 40s, looking for N/S, likes swimming, reading, travel. Seeking well-endowed male, 13-78. Call me, help me explore my curiosity. **✆3308557**

VIRGIN HORNY BUBBLE BUTT

BBW, 28, 5'11", 220lbs, athletic, fit, attractive, seeks the right person to give it to me and I'll give it to you. **✆2268361**

OLDER BI-MALE

A very discreet 32-year-old, 60, seeking bickorous asian/oriental males, 18-40. Leave message with first name and phone number, and I'll get back to you as soon as possible. **✆2191269**

STRAIGHT OR BI WANTED

Enjoying, slim guy, 44, seeks masculine, safe, discreet guy with slim body who would like to get together for one or more erotic sessions. **✆2297273**

ORAL

WM, 62, 5'9", 170lbs, smoker, gives oral to mature and discreet men, including senior gentlemen. **✆2279821**

NAKED IN THE SHOWER

SM, 38, N/S, seeks fun woman, 21-45, to relax and chill with. Call, let's get to know one another! **✆264845**



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LET'S HANG OUT

SHM, 55, hairy/sty, looking for a SM, 40-55, who likes walks in the park, beaches, camping. Friendship, possible relationship. **✆2271878**

LET'S HAVE FUN!

SWM, 31, 180+, marriage-minded, smoker, seeks WM, 18-27, kids ok, for friendship or more. I enjoy amusement parks, pizza at home, beaches. **✆2272613**

HERE FOR YOU

GWM, 43, 5'11", 165lbs, brown/green, looking for connections with men, 40+, who likes to sit back and be serviced. **✆2274431**

MAGIC FINGERS

WM, looking for WM, 22-65, who likes watching sports to movies, dining out, mutual massage and great stimulation. **✆2290536**

MARIN AREA

BBWM, in Marin, handyman and artist, 51, 5'6", 180lbs, good-looking, seeks buddy in Marin, let's talk! **✆264967**

PLEASE ME

WM, late 50s, loves receiving oral, looking for men, 40+, who love giving. Discreet, at your place. **✆2297636**

SAFE PLAY

Married BBWM, 50, clean, safe, discreet, D/D-free, versatile, seeks HW proportionate, clean, safe, discreet male, 35-55. **✆3301773**

BOY NEXT DOOR

Very shy SWM, 33, 157lbs, brown/brown, clean-cut, has a wild side that he wants to explore. Seeking male, 18-47, to test my limit. **✆3301179**

VERY ATTRACTIVE WM...

45, looking to roleplay Top or bottom. Love to play dress-up in lingerie. Want to join me? **✆3302014**

COME PLEASE ME

HM looking for two men to give me oral and maybe do more. If interested, give me a call. **✆3305410**

FOREIGN, NON-WHITE

Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. **✆2273256**

HORNY GUY HAS A NEED...

to suck a big one. It'll do for you. Make me your slave. All calls answered. **✆2273249**

CITY GIRL...

wants to play! Lots of energy and born to satisfy! WF, 43, 5'9", seeks SWF, over 35. **✆3307391**

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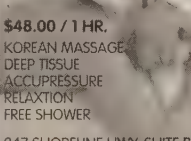
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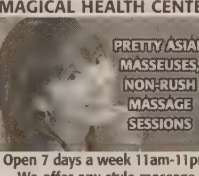
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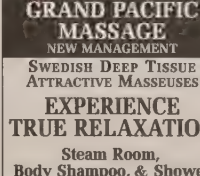
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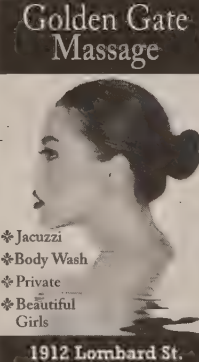
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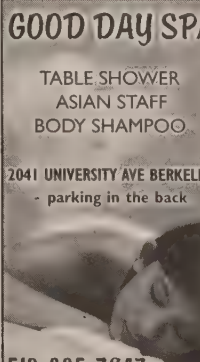
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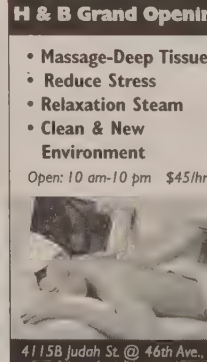


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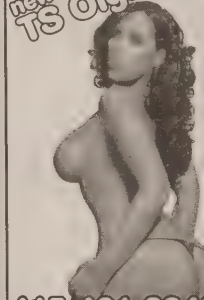
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A third in the hand

Dear Andrea:

I've always wanted to have a threesome and my wife is willing, but she would prefer to do it with her first boyfriend. At first I was all for it, but I'm getting more concerned that it might rekindle an old flame. Otherwise, I wouldn't care if she had sex with a different guy every week, as long as she was safe and came home to me.

I'm not jealous. I have a very high sex drive and could still have sex five or six times a day if time allowed. I love my wife and I know people are going to say if that was true, why would I let her have sex with another man? I say, variety! Spice of life!

It seems that her ex and I are similar as far as sex goes. She has only been with four partners in 20 years, including me. She has always believed in being dedicated to one person, and until I asked her about this, she never thought of straying.

She feels that if she were to do the threesome, she would prefer to do it with her ex. They didn't part on bad terms, just grew apart with careers and family. She said she would contact him if I wanted, but I'm starting to worry. She says I'm her soulmate, but I'm not sure I should put our relationship on the line for a fantasy.

Love,
Wanting, but Worried

Dear W:

The best way to avoid having people say stupid things about your private life is to actually *have* a private life. People do talk, and most of what they say is pretty stupid.

I do admit to feeling a bit uneasy about partners who profess no feelings of jealousy whatsoever — do they actually, um, care? — but there's a lot of variation in people's baseline territoriality levels. I won't think ill of you as a husband unless you let on that really you don't give a damn what she's up to, or whether she's (re)developing feelings for the ex, or what her intentions are toward you. At that point, you get demoted from husband to acquaintance with benefits, and you lose your right to vote on what she does with anyone. Since you're plenty engaged and plenty involved and plenty affectionate, though, I have nothing mean to say to you.

I fully understand why you might be feeling a little hesitant about the ex thing, but I think it's a pretty safe bet. Understand that if he'd caddishly dumped her and she'd spent years madly pining for him, I would certainly feel differently, but a "just grew apart"-type break-up plus all that intervening time — much of it spent, apparently, pursuing an unusually hectic sex-having schedule with you — just doesn't sound that risky.

Your wife wants a lot of safety and a little danger, which is pretty much what most people are going for when they start looking to act out a fantasy. The ex is, presumably, a known quantity, can be trusted to accurately report STD status and recent sexual history, is pleasantly familiar and congenial, shares a worldview and a sense of humor, and has proved compatible and worthy of her favors. How many Craigslist guys can you say that about?

If it works, think about all the yuck and ew and dreariness you could get to bypass, including but not limited to horrible disgusting strangers you wish you'd never heard back from, people who seemed appealing but are dreadfully dull on closer inspection, druggies, drama kings, married cheaters, and people who are OK but want something you would never want to even think about doing yourself.

I also suspect that your wife may be what I call a love fetishist, by which I mean nothing unusual at all, particularly for women. She doesn't want to have sex with anyone she doesn't have feelings for. So why not this guy, safely ex but once, at least, the One? We all know that once loved, people do not automatically become unloved. We just don't usually have any useful ways to take advantage of that often-inconvenient fact.

Of course, no matter how endlessly you and your wife process this, it's no longer up to just you. Even if you decide to go ahead, you still can't without the third party's interest and availability. Nobody's even approached him yet, right? Chances are excellent that not only is he otherwise occupied, he will be alarmed, if not appalled, to be approached after all this time.

Even if he does cheerfully sign on, everyone will have to agree on when, how, what, how much, and how to stop if things get weird, all of it as explicitly as possible. Yes, it does sound like work (there's something to be said for simply no longer having time for this sort of thing).

Good luck, though, and remember you don't actually have to do this. Everybody might be relieved if you just decided "yeah, no" after all.

Love,
Andrea

Don't forget to read *Carnal Nation* (carnalnation.com) for more Andrea and other cool stuff.

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I think it's bad to talk about one's present work, for it spoils something at the root of the creative act. It discharges the tension.
- Norman Mailer

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MARCH 25-31

ARIES

March 21-April 19
Watch out! Don't make decisions with your smarts instead of your Napoleonic urges. There is such a thing as trying too hard, and you seem to be hell bent on finding out what that is. Don't allow your pursuit of adventures or goals get so big that you don't see anything else. Lose perspective and you'll find you've lost the point.

TAURUS

April 20-May 20
You are being challenged by the universe to handle stress in a more sustainable way. Without an evaluation process, you're on a long walk down a short plank to Crazy Creek. Figure out your values so you can come up with verdicts in respect to them. It'll help you make choices you can live with.

GEMINI

May 21-June 2
You simply cannot do everything at once — but that doesn't mean you can't do it all. Unless you think the world is gonna end tomorrow, rushing to do everything today makes no sense. Decide what you want to do now. And remember it's not set in stone. Just do what works until it stops working.

CANCER

June 22-July 22
Now is the time to live tomorrow's memories. Even the most painful of your experiences are quickly turned into yesterdays. Slow down and get some perspective on your current troubles. Indulge your emotions now so you don't bring them with you to your future.

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 14 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

LEO

July 23-Aug. 22
Standing up for your self is so 2009, Leo. Problem is, if you are at all defensive or insecure about your stand, you may end up unwittingly acting like a jerk. It is important to know where you're at before you start asking folks to meet you there. Avoid creating drama and slipshod expectations on all ends.

VIRGO

Aug. 23-Sept. 22
What's the worst that could happen in your most meaningful relationships? If you take away your fear of losing control, love, comfort, companionship, or whatever, what would you be left with? Take a damn risk, and do it in the name of what you want instead of what you are afraid of losing.

LIBRA

Sept. 23-Oct. 22
The fine line between creative and destructive passion is easy to cross. But this is not the week to leave your lover for another just because their flavor seems sweeter. Work on maintaining excitement and desire within your current intimacies. Change the batteries before you buy a new model.

SCORPIO

Oct. 23-Nov. 21
Aggression is not always a directly asserted thing. When frustrations and aggravations go unnoticed or unexpressed, they can become manic panic, or the dreaded passive-aggressive. You need to find a balanced, healthy outlet for your crappy feelings. Don't act like you're cool when you're hot, and don't burn down the

house when you just need to state your claim.

SAGITTARIUS

Nov. 22-Dec. 21
Screw stalemates. No one wins when you play like that. Your routines and habits are only as helpful as they are appropriate. It's time to reassess your conventions. Look at what's reliable and what's rigid and adjust where needed.

CAPRICORN

Dec. 22-Jan. 19
What's been weighing you down might be compelling, but it's totally unnecessary. It's like someone offered you some freshly baked cookies and you said no when you meant yes, secretly expecting a second offer. When the giver didn't insist, you became a mopey mess! Flip the script in your head and ye shall receive.

AQUARIUS

Jan. 20-Feb. 18
Forgiving is not the same as forgetting, and it's hard to figure where the two intersect. Don't forget the things that bent you out of shape, but do let go of accumulated anger — it only hurts you.

PISCES

Feb. 19-March 20
With Uranus and Mars in Pisces, explosive energies abound. The best way to enjoy this planetary movement is by shaking what is the Good Lord gave you. Both of these planets are there to help you execute change, whether about your actions or insides. Don't wait for the planets to kick your ass before you get your rear in gear, pal. SFBG

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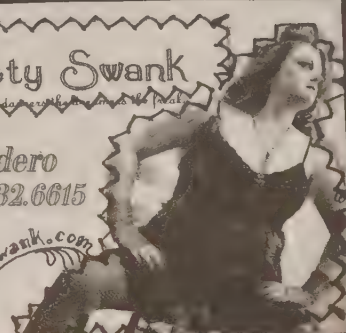
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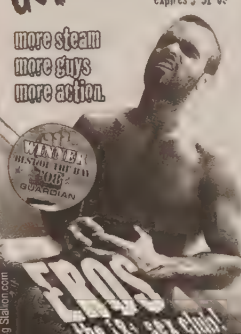
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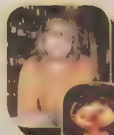
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Benders Bar & Grill, 806 So. Van Ness at 19th St • bendersbar.com

IMFD has appeared on our Best Bartender surveys twice before, each time for "Best Cocktail Invention." His appearance in this category might be more of a testimony to the single-minded tenacity that he brought to reviving this beloved Mission hangout after a devastating fire a few years ago. After employing an intensity and energy usually only seen in schizophrenics, Johnny's efforts have resulted in an increased popularity for the space, partly due to his renewed focus on live music events. Johnny himself explains that "Drunk people love me." That's because water seeks its own level, bro. Congratulations on emerging like a phoenix, rising from the ashes.



BARTENDER WITH THE BEST COCKTAIL Daniel Hyatt, "The Vow of Silence"

The Alembic, 1725 Haight btw Cole/Shrader • alembicbar.com

Daniel has been a fixture in the San Francisco bar scene for years, having overseen cocktail menus at such well-known venues as Winterland and Medjool. His encyclopedic knowledge and sincere appreciation of libations is in full effect at this Haight Street jewel having curated the entire "New School" selection of the contemporary cocktail menu. Our readers agree that his winning concoction The Vow of Silence - made with Wild Turkey rye whiskey, Benedictine liqueur, Creme de Griotte, and bitters - exudes a quiet power as beguiling as its name.



SEXIEST MALE BARTENDER Yuri Lane

Mezzanine, 444 Jessie at Mint • mezzaninesf.com

For the past two years, Yuri has been enchanting the diverse crowds at this extremely popular SoMa nightclub with a bewitching mix of chiseled features and charming modesty (he credits winning this category to the "good lighting" in the venue.) His background includes French, Chinese and Mexican heritages, and he was named after the first man in space, Yuri Gagarin. Try to resist asking him if his pants are from outer space, because his ass looks out of this world. Better to just keep your cool in his orbit, and bask in the warmth of his green bedroom eyes.



BEST SHRINK BEHIND THE BAR Phil Stefani

Truck, 1900 Folsom at 15th St • trucksf.com

Like most good counselors, Phil possesses an aura of warmth, friendliness and understanding when giving comfort to those who seek comfort at this popular space bordering the Mission and SoMa. Even better is his access to the large bottles of booze, a couple shots of which help the troubled to "really open up." When asked why he might have won this category, he sagely observed "After nine years in the bar business, you learn to read people." Some nuggets of truth that he's unearthed include this stunning observation: "Issues are the same everywhere. When it comes to relationships, girls date assholes, and guys date anything." You can almost taste the wisdom.



FUNNIEST BARTENDER (AKA The Comedy) Laura Bellizzi

The Hotel Utah Saloon, 500 4th St at Bryant • thehotelutahsaloon.com

This charming pixie has been affiliated with this legendary SoMa live-music institution since 1998, catering to a lively mix of bike messengers, traveling musicians, working folk and neighborhood fixtures. She seemed flummoxed by winning this award, as she considers herself quite a serious person who likes to discuss topics as dry as life, finance, and sex. (Whoo, cheer up, sister!) In all honesty, spend only a few minutes with this lady and you too will fall for a savvy wit and vivacity that was cultivated during her stint at UC Irvine, where she majored in theatre. Ask about the time she worked at a gay bar in Oakland called the Rimshor, it's a pip!



SEXIEST FEMALE BARTENDER Chupa Matteson

Benders Bar & Grill, 806 So. Van Ness at 19th St • bendersbar.com

They may have put out the fire at Benders, but they can't stop the heat coming from Chupa, the stunning femi-Mission powerhouse whose pulchritude also mesmerizes the masses at Mission BAR and DNA Lounge. This native of Buffalo, NY suffers no fools, and possesses a confidence and sensuality that can only be described as "delicious." It might also help that this nursing student's margaritas are so strong, they could be trafficked as a Class-A drug. Sorry daddies, but this lovely lusty luness likes them young and tender, she often demands ID from her prey, and "if they are under 23, it's on!" Good luck boys... try to keep up.



CRANKIEST BARTENDER Carl Kickery

Ha-Ra Club, 875 Geary at Larkin

As with most of the previous winners in this category, Carl is simply... misunderstood. His gruff demeanor was honed by years of overseeing the traffic at this Tenderloin mainstay, which understandably can be challenging. Though he did not grant us an official interview, one could glean copious insights into why he has claimed this title. Take, for instance, the response he grumbled to a group of hipster newbies who made the mistake of proffering a debit card for payment: "Cash only, c'mon guys. I'm just wakin' up." This was uttered at 5pm. When asked if he had any words for the folks who voted for him in this category, his response was deliciously tact: "Fuck off. We love you, Carl!"

*NAMED AFTER OUR FIRST BARTENDER HALL OF FAME INDUCTEE, THREE-TIME WINNER MEREDITH GODFREY OF THE HORSESHOE TAVERN.



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KALRI\$\$IAN COMES ON TO YOUR SISTER

In these trying economic times, does the Bay really need a motor-mouthed, drug-snorting, pussy-obsessed playboy hip-hop collective — one that shouts out Eric Estrada, acid house, and Optimus Prime while bragging about using paper bags for condoms and instructing someone to “juggle balls in your mouth like a circus act”? Well, yes, actually. hilariously quick-witted San Francisco-based beastly boys Kalri\$\$ian certainly bring the sparkling regression to match the recession — by channeling naughty spirits from rap’s past like Kool Keith, Shock G, and Prince Paul, and literally melting themselves to audio gaga as they “lick Cool Whip off your flatmate.” The bouncy braggadocio of Kalri\$\$ian’s new album, *The Velvet Pocket* (Psychokinetics) and over-the-top flashback image somehow seem perfectly refreshing right now.

Experienced Bay nightlifers will recognize some long-time scenesters among the Kal’s colorful cast. No need to fret over missing all the in-jokes, though — Kalri\$\$ian’s got a million of ‘em, and most involve doing lines off your girlfriends’ ass. Check them out live at the release party for Daly City cool kid Mochipet’s new *Bunnies & Muffins* platter:

SFBG You sure got a lot of people — it’s like you’re a super group or something. Tell me about who’s all involved...

“UNCLE” TONY HIGHRISE (producer) You’re goddamn right this group is super! I’ll tell you what — I wouldn’t have left Miami unless it was for something really, really super. I came up on the scene in Delaware back in the day. I was a freelance hype man for a while with my cousin Wicked Awesome J, rest his soul. After the accident, I drifted south and started wearing polyester. It just seemed like the thing to do. Polyester was tough in Miami — it’s not that breathable, you know. But I was committed.

KEYLO VENEZUELA (producer) We ARE super group. We make fantastic sound music and tell our stories to everybody. The music is the passion that covers the world.

SMOOTH RICK CHOSEN (vocalist) I’m an ex-Barbazon School of Modeling student who got hooked on pills and realized he had a gift, in his pants.

CHACHI HARLEM (vocalist) I was raised in the slum village of Little Harlem, where I sold my body as a baby boy wonder with a long stroke for fun bags. After 18 years of old lady bing-bong, I ran away on tour with the Oakland Outlaws, a dyke roller derby team. I crotch-buffed my way to the Bay in 2002, and stumbled into Keylo at El Farolito. He was a crack/coco dealer ... perfect, right? And the rest is ... phew ... what was the question again?

TYRONE SHOELACES (vocalist) I’ve been pimpin’ based out of the North Beach neighborhood since the third grade. Soliloquies always rolled off my tongue like lady glaze, so I knew early on I should grab the mic. I wanted to start my career real rockstar-like, so I went over to 24th and Mission in my trick-a-copter to get some blow, and I met Keylo ... he introduced me to the rest of the guys. They said I could get on a track if I could deliver some ladies. We were recording within 12 minutes. Mind - you, I had no hos in the area at the time; I worked it from scratch.

FELIX LIVINGLOW (vocalist) I was found on the steps of Bow Church in East London.

BERNIE “THE TOUCH” GOLDSTEIN (accountant) Felix is rather guarded about his upbringing, but rumors are he went on the run after getting caught spying on Prime Minister Tony Blair’s wife in the shower while masquerading as a milkman. I can only tell you I met him on a gig Tyrone put together — he was the muscle, I was the brains and charisma.

SFBG Who came up with your dope name, ba.

KEYLO I came to Uncle Tony and ask for ideas on how to make a story-vocal super music fantastic group. We lose our focus for our regular big band exotica in Miami and move to California to record with our friend Chachi Harlem and his band. I call the caravan RV motor van we take to California as “KALRI\$\$IAN” ... after a dream I take about money and Jesus.

BERNIE I think it was me who coined the name, while eBaying some assets I collected from someone who owed me a lot of money. I haven’t forgotten you, Timmy Jacobs!

CHACHI All I remember is that I woke up in the Green Door Room at the Mitchell Brothers, where Keylo introduced me to Tyrone and Felix. They worked a hot dog stand and did a sideshow double-dutch act with four strippers and the longest anal beads you can imagine. Keylo said to me, “These dudes are crazy!” I said, “No, they’re KALRI\$\$IAN.”

UNCLE TONY I was the one who thought of the name KALRI\$\$IAN. I was a pretty big *Star Trek* fan when I was a kid.

SFBG What can we expect from a KALRI\$\$IAN live show?

BERNIE Expect to be impressed by these boys. Chachi has more steps than a Mexican pyramid. Felix has the angelic voice of a deep-throating choirboy. Keylo ... his hypnotic eyes will look right through you. Rick’s got more horsepower in his pants than a ‘73 Skylark. Tyrone’s got lines like a fat lady’s ass. And Uncle Tony ... well, he’s just Uncle Tony. Not to mention the ladies ... oh, the ladies: Kitty LAmour, Holly Blow Lighty, Ladymasters ...

TYRONE Imagine if Gallagher, GWAR, Slick Rick, Jim Morrison, and Sammy Davis Jr. had a filthy sex dream at the same time. But, like, no dudes touched other dudes and Tony Bennett was rapping, but like real good. I’ve also heard “2 Live Crew meets Beastie Boys with just a hint of Weird Al.” Expect tight choreography, well-dressed men, scantily clad women, and on-stage drug and alcohol abuse.

UNCLE TONY It’s a lot to take in. You see a lot of Rick’s goddamn cock, that’s for sure.

SFBG Tell me a dirty Kalri\$\$ian story

TYRONE We did a bunch of coke with your magazine’s photographer and got him tag-teamed by two hotties at the release show.

KEYLO During record of “Stick It Inna Broad,” I make Tyrone bring two of his girls and tell Felix and Chachi have real sex with these. I set up two microphones to make proper stereo sound record, and then bring up Baby Uptown to cause crash of fun-time! Haha! Tricky tricky surprise! This is some of the way how we cause emotion of passion in the music to happen.

FELIX Are you hitting on me? No? Are you sure? Call me. **SFBG**

PHOTOGRAPHY: MATTHEW REAMER

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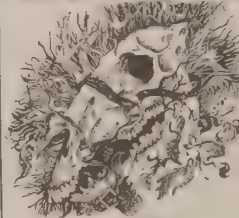

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No need to wallow in imminent depressions, barhoppers. There are ungodly delicious drinks being served all over this town, ones sure to distract from any pink slip woes. So buck up, and bottoms up. Let's get outrageous.

LARGE AND IN CHARGE

You know what would help take the edge off your bum? A great big wallow in giant vat of booze. Your first stop should probably be the kitsch-drenched **Tonga Room** (950 Mason, SF. 415-772-5278, www.fairmont.com) since there's a fair chance it won't be there much longer. This tiki-themed oasis offers a stunning variety of humongous drinks to choose from, and during the extremely affordable happy hour — weekdays, 5 p.m.—7 p.m. — you'll save some serious grass skirt. You can also find plus-sized, shareable tropical cocktails at various prices but still packing punch at **Le Colonial** (20 Cosmo Place, SF. 415-931-3600, www.lecolonialsf.com), **Bamboo Hut** (479 Broadway, SF. 415-989-8555, www.maximumproductions.com), and Alameda's **Forbidden Island** (1304 Lincoln, Alameda. (510) 749-0332, www.forbiddenislandalameda.com). The Island on the island opens at 3 p.m. on Sundays, so you can go right after praying for rent at church.

My largest love of the moment, however, is the **Emperor's Cup** at Poleng Lounge (1751 Fulton, SF. 415-441-1751, www.polenglounge.com), a 60-ounce cocktail glass that you can have filled with anything on the menu. I only wish they offered grapefruit-sized olives to garnish the mega-martini, because that would be cool. And outrageous!

Trending somewhat smaller but still with an eye on maximum impact: at **Luna Park** (694 Valencia, SF. 415-553-8584, www.lunaparksf.com) you can park your face in front of the "Fancy Flight of Cocktails" — three loaded mini-drinks to share or hoard for yourself. On Whisky Wednesdays at the **Fifth Floor** restaurant (12 Fourth St., SF. 415-348-1555, www.fifthfloorrestaurant.com), you can buy a 200 ml (just under seven ounces) flask of whisky. It's like bottle service, but the bottle is really small and personal. At **Taverna Aventine** (582 Washington, SF. 415-981-1500, www.aventinesf.com), you can buy whisky or whatever by the bottle. But you don't have to finish it all at once as long as you pay for storing it in a private locker.

TO THE EXTREME!

Or perhaps you prefer extreme service over self-service: At swank resto **Bix** (56 Gold, SF. 415-433-6300, www.bixrestaurant.com), they'll shake your drinks tableside. They do it at **Spruce** (3640 Sacramento, SF. 415-931-5100, www.sprucesf.com) too — even assembling an Irish coffee before your very place setting, with a cute French press and whipped cream from the pastry chef. Fancy.

For a different sort of service, **Tipsy Pig** (2231 Chestnut, SF. 415-292-2300 www.thetipsypigsf.com) has started a mug club. Bring in your own — it's kept at the bar. The mug can be any size; they'll just set the beer price accordingly, making it fair for half-beer drinkers and pony keg chuggernauts. Speaking of frat-friendly antics, at **Miss Pearl's Jamhouse** (1 Broadway, Oakl. 510-444-

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17171, www.misspearlsjamhouse.com) you can order your alcohol purely in the form of Jell-O shots.

GET WILD

Thinking outside the blob, some bartenders are serving all sorts of freaky ingredients in their drinks. The Sazerac at **Nettle's Crab Shack** (2032 Union, SF. 415-409-0300, nettlescrabshack.com) includes freshly muddled fennel fronds instead of absinthe to supply the anise flavor in the drink. In other plant drink news, the celery cocktail at **Aziza** (5800 Geary, SF. 415-752-2222, aziza-sf.com) includes celery meringue topping. Aziza's has been doing freaky drinks for a long time — I had a rhubarb cocktail there ages ago. Now they serve pineapple jerky and a coconut marshmallow drop in different drinks.

The wildest new cocktail menu in town can be found at **Dosa Fillmore** (1700 Fillmore, SF. 415-441-3672 dosasf.com). Its 10 cocktails designed by Jonny Raglin of Absinthe that call for ingredients like mango gastrique, coriander nectar, and chicory bitters. Oh, and yogurt.

Sounding perhaps even less appetizing than yogurt cocktails — which are pretty good, actually — the garlicini at the **Stinking Rose** (325 Columbus, SF. 415-781-7673, www.thestinkingrose.com) has a splash of pickled garlic clove juice in place of olive brine in a standard dirty martini. Adventurous tipplers may also warm to the kalimotxo at **Bocadillos** (710 Montgomerie, SF. 415-982-2622, www.bocasf.com), a traditional Basque drink made with red wine and Coca-Cola, or enjoy drinking an Argentina-style Fernet with Coke, available at **Pisco Latin Lounge** (1817 Market, SF. 415-874-9951, www.piscosf.com). Then for dessert, pop over to **Etiquette** (1108 Market, SF. 415-869-8779, www.etiquettelounge.com) for a Strawberry Kiss, rimmed with Hershey's chocolate.

FLAUNT IT

With all the drink specials around San Francisco right now, this is a great time to go out cocktailing if you have a job. And if you have job security, this could be a perfect time to rub it in strangers' faces by indulging in extravagances like a \$1,100 bottle of sake at **Ozumo** (161 Steuart, SF. 415-882-1333 www.ozumo.com) or a \$125 half-pour of bourbon at **Bourbon & Branch** (501 Jones, SF. 415-346-1735, www.bourbonandbranch.com). Tastes like short-lived victory!

Some expensive cocktails have been downsized, though. **Cantina** (580 Sutter, SF. 415-398-0195, www.cantina-sf.com) used to offer a cocktail called the Expense Account that was speaking to a certain audience, and the \$100 Treasure Island at **Epic Roasthouse** (369 Embarcadero, SF. 415-369-9955 www.epicroast-housesf.com) is no longer on the menu. Epic's neighbor **Waterbar** (399 Embarcadero, SF. 415-284-9922, www.waterbarsf.com), though, will sell you a Bloody Mary for \$20. Much of that money goes to the garnish of prawns, cherry tomatoes, and hot bacon on a skewer. (You supersize it with extra garnish for an extra \$8.)

One set of pricey cocktails that hasn't gone away is the Million Dollar Cocktail menu at **Harry Denton's Starlight Room** (450 Powell, SF. 415-395-8595, www.harrydenton.com), introduced a few years ago. It includes drinks that cost \$90 to \$735 — still a bargain compared to a million! — like the Elegancia, made with Herradura Selección Suprema. Tequila is the key ingredient in several other expensive drinks. The Westfield Centre's **Zazil** (845 Market, SF. 415-495-6379, www.zazilrestaurant.com) offers a \$150 margarita made with Tres, Cuatro, Cinco tequila. **Tres Agaves** (130 Townsend, SF. 415-227-0500, www.tresagaves.com) serves a margarita with Don Julio 1942 — the drink costs \$19.42, so there's some symmetry there. And if you order the 1800 Colección tequila at \$350, you get two ounces of tequila and your name up on the big spender board above the bar.

Other cocktails are only outrageous in their names, like this Wicked-themed mouthful: Glenda's Hot Pink Oz-mopolitan at **Grand Café** (501 Geary, SF. 415-292-0101, www.grandcafe-sf.com).

Americano Restaurant (8 Mission, SF. 415-278-3777, www.americanorestaurant.com) is running its own cultural tie-in, offering the Warhol's Velvet Banana as a drink. You may want to rinse with yogurt after that one.

The **Redwood Room** (495 Geary, SF. 415-929-2372, www.clifhotel.com) has a new drink program with the awful-yet-clever name Eggs and Toasts, pairing caviar with champagnes. You have to give 24 hours' advance notice to procure the fresh caviar, plus \$500 to \$1,000 of your cash. Slightly less eye-popping, at \$14, is the Roe Martini at **Roe** (651 Howard, SF. 415-227-0288 www.roerestaurant.com), where caviar-stuffed organic olives are the order of the day. Outrageous! **OFB**



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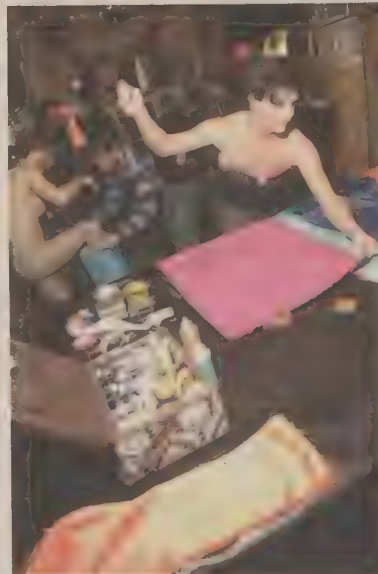
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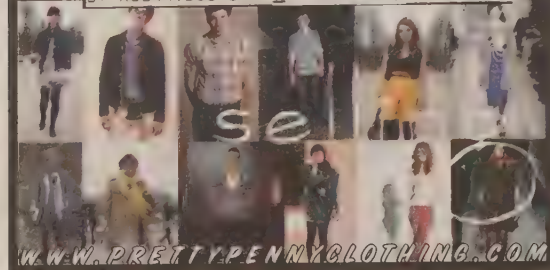
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SARAH DELUSH
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myspace.com/sarahdelush
 CLUBS
 THINGS THAT GO BUMP
 (zombie electro)
 Second Fridays at UndergroundSF
myspace.com/thingsthatgobumpsf
 SUPER EGO (electro wonderland)
 Third Saturdays at DNA Lounge
myspace.com/clubsuperego
 QUOTE
 "I love electro"

AVA BERLIN
 MUSE, MODEL, PHOTOGRAPHER
 CLUBS
 BLOW UP SF (for the sexy people)
 Fridays at Rickshaw Stop
 BLOW UP LA
 Saturdays, secret location
blowuplaevents.com
 QUOTE
 "I think style is substance,
 and I've always got my camera
 ready to prove it."

WOLLY-KATE
 DISC JOTTER
 AND POC PARTYER
 CLUBS
 WEST ADDY
 (no bullshit hip-hop)
 Wednesdays at Underground SF
myspace.com/westaddy
 QUOTE
 "We all have a hell of a good time
 and that's all I really care about."

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iseethroughtheblindfold.com
 CLUBS
 WIG WAM (crazy boots freakiness)
 First and third Mondays
 at Triple Crown
myspace.com/suckerpunchy
 QUOTE
 "Gays and straights and
 clashing music scenes should
 intermingle until everyone gets laid!
 My hair is by Le'ora Francis."

JOY CHINA
 (for grime)
 First Sa
 rebelgirls.f
 QUOTE
 "Nine years
 we'll make y

scene

makers

Photography: Sonny and Lili
Location: Dogpatch
Art Direction: Miriam Mott
Assistant: Laura Ruffin



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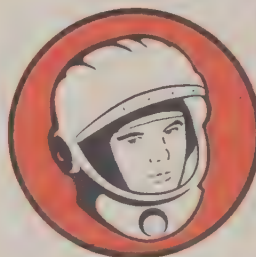
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RUPA AND THE APRIL FISHES



YURI'S NIGHT



THE PRESETS

Party radar

**Fresh upcoming affairs to pluck
up your nightlife blackberry**

APRIL FOOL'S

It'll be a wild night of global grooves — "no foolin'," ha, ha, ha — when local luminaries Rupa and the April Fishes, fresh off a European tour, throw their annual April Fool's extravaganza at the Independent. There's a whole multiculturally-involved back story about ancient French traditions and trickster legends, but the point is: exuberant dancing.

April 1, 8 p.m., \$17
Independent
628 Divisadero, SF.
www.theindependentsf.com

YURI'S NIGHT

The new Cal Academy of Sciences has been mobbed ever since it launched its Thursday evening "Nightlife" shindigs, mixing highbrow concepts with lowdown sounds (and exceptional cocktails!) This one's another cerebellum tinger, as the massive Yuri's Night party, which celebrates the anniversary of cosmonaut Yuri Gagarin's flight into space, comes to the beautiful space. Cosmos in the planetarium? We think yes.

April 9, 6 p.m.–10 p.m., \$10.
California Academy of Sciences
55 Music Concourse Dr., SF.
www.calacademy.org/nightlife

THE FUTURE

Get your lazars out — future bass pioneers Flying Lotus, Kode9, and the Bug, insanely talented gents all, will be blowing Mighty's speakers wide open with an overload of fractured dub from inner space and sonic effects that will tap you on the shoulder from behind. It's all part of "The Future," a party — and an idea!

April 11, 9 p.m., \$15 advance
Mighty
119 Utah, SF
www.mighty119.com

THE PRESETS

Did anyone really expect the Australian duo to be the toast of last year's Folsom Street fair? Leather and electro made a perfect mix, aided by furious live drumming and a stage presence that spelled s-e-x-y. Opening will be the latest, and quite worthy, Golden Filter, indie-dance blog darlings who bring an otherworldly polish to their electronic fantasies.

April 16, 9 p.m., \$15 advance
Mezzanine
444 Jessie, SF.
www.mezzaninesf.com



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RONI SIZE



LADY SOVEREIGN

RUPA AND THE APRIL FISHES PHOTO BY LARS HOWLETT
THE PRESETS PHOTO BY KANE SKENAR

BURAKA SOM SISTEMA

Perhaps proving that it takes a guest spot by MIA to save the world, this group brought the intensely wild style of Angola-via-Portugal's kuduro sound to the hungry ears of the global underground with last year's mega-hit, "Sound or Kuduro." We've yet to see anyone on this side of Africa actually break chairs and flip off roofs to the track like in the video — but there's always April. April 21, 9 p.m., \$14 Rickshaw Stop 155 Fell, SF. www.rickshawstop.com

RONI SIZE

Whoa, total drum 'n bass flashback time, as one of the original innovators reprazents at 103 Harriet with toasty Dynamite MC providing the wicked verbiage, and — what the freak — dub legend Mad professor providing backup. Apparently Size still matters. The Bay's fiery Compression crew opens up. April 17, 10 p.m., \$15 advance 103 Harriet, SF www.sunsetpromotions.net

HOW WEIRD STREET FAIRE

Ten years of fuzzy-costumed fury and fun explode all day at this, the traditional kickoff of the street fair season. Burning Man aesthetic will be in full effect, but the sonic tentacles reach into a surprising number of grab bags, including psy-trance,

dubstep, reggae, progressive house, Moroccan chaabi, and even a little something called "techno." Weird! May 10, noon–7 p.m., \$10 Second St. and Howard, SF www.howweird.org

LADY SOVEREIGN

Reigning self-proclaimed "white midget" of grime-based hip-hop has had some rough breaks, but she keeps her trainers tied tight and still kicks aggressive lyrical ass, with or without Jay-Z's label support. Whether or not she'll throw down the mic, jump into the crowd, and beat some chavvies black and blue is up in the air — but that's all part of the fun, then, innit? May 24, 9 p.m., \$10 Rickshaw Stop 155 Fell, SF www.rickshawstop.com

FAKE BLOOD

The mystery man — or mystery men? — of the London electro-rave renaissance tempers the killer siren whoop-whoop and stuttered provocation of viral hits like "Mars" with a surprisingly deep knowledge of underground dance floor grooves from the past three decades, as evidenced on his Internet-acclaimed Essential Mix for the BBC. June 25, 10 p.m., price tba 330 Ritch, SF www.330ritch.com **SFBG**

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REDLINE

SHAKES THE BASS UP

To say that the woofer-rumbling, raga-ripping dubstep sound has exploded on the club scene in the past few years is an understatement almost as low as the genre's freakiest frequencies. Dubstep seems perfect for our hyper-multicultural, urban-nomadic age, blending street rhythms with the most intricate laptop sonic technology available. It's perfect for the Bay, with its shimmering blend of moody menace and artistic bombast, and has duly been embraced by a number of DJs here, many with roots that stretch back to the early days of 2-step, drum 'n bass, and even rave.

DJ Ultraviolet (pictured in red, at left), heads up the fab two-year-old RedLine dubstep collective, and has been bringing her immaculate technique and overflowing energy to the decks in San Francisco since 1997. She was a seminal player in the drum 'n bass and breakbeat scene, as part of the Sleeveless collective with the Femmes Fatales, and was associated with the legendarily raucous Sister DJ crew. As a true vinyl fetishist, she was being booked at the tender age of 19 to play jungle at underground '90s raves and played a part in the Future Breaks FM (miss you!) juggernaut of the early aughts.

Now, along with the wonderfully gifted DJ Kozee, her "second in command," Ultraviolet reps the burgeoning female dubstep explosion, producing tracks and bringing a touch of grimy glamour to the scene with the MakeOut Sessions, RedLine's regular blowout at Matador. The upcoming installment of MakeOut features Marty G of Santa Cruz (www.myspace.com/mattybeatz) pumping tracks from his new album, *Take You Back*.

SFBG *Who's all involved in RedLine?*

ULTRAVIOLET Kozee and I, who do a lot of the event planning and are working on a big project together; Babylon System (www.myspace.com/thebabylonsystem), a.k.a. Roommate and No Thing, is one of the top production crews in dubstep, currently on tour in Europe; the three DJs of Blackheart (www.myspace.com/lordsofblackheart) from Oakland are our newest addition; DJ Rob Cannon (www.myspace.com/djrobannon), our youngest member; our L.A. residents Emu and Pawn, who are also a part of the SMOG crew down there, and on our business end, Cyn, Bruuxy, and Dymphna.

SFBG *Do you think the dubstep sound is reaching a critical mass? Is the scene in danger of getting stale?*

ULTRAVIOLET I think that as long as the producers and promoters of this music stay innovative and don't just recycle old ideas, you won't see dubstep losing momentum anytime in the near future. I'm sure at some point it will evolve, like any form of music. Dubstep incorporates so many types of music genres — jungle, techno, house, ragga, glitch, hip-hop, dub, etc. — that it appeals to a wide variety of people who may not have been open to others' forms of dance music. I see it getting a lot bigger, and the DJs and producers that came in at the right time will see themselves playing for bigger audiences.

SFBG *Is it lame at this point in nightlife history to ask about the special challenges you face as women in the biz?*

ULTRAVIOLET Not at all. Part of why I started RedLine was that I wanted to create a crew where gender didn't matter. As long as you were a good DJ and loved the music, that was it. I really feel like Kozee and I get our bookings because we rock, not because we're the token females of our genre. And I really only notice any sort of gender separation when I travel outside of Cali. Living in the Bay, I guess, I live in a bubble where I feel like everyone is truly open-minded. I think the percentage of women behind the decks is increasing. There are a lot of great dubstep, breaks, and experimental scene females — Mary Anne Hobbs, Shiva, Panda's, Ikonika, Fire Lieber — that I think go toe-to-toe with the boys. With women like these as positive role models, we'll see a lot more females coming into our scene soon. **SFBG**

PHOTOGRAPHY: PAT MAZZERA

ART DIRECTION: MIRISSA NEFF

INTERVIEW: MARKE B

PICTURED: ULTRAVIOLET, KOZEE, ROOMMATE, ROB CANNON, AND BLACKHEART

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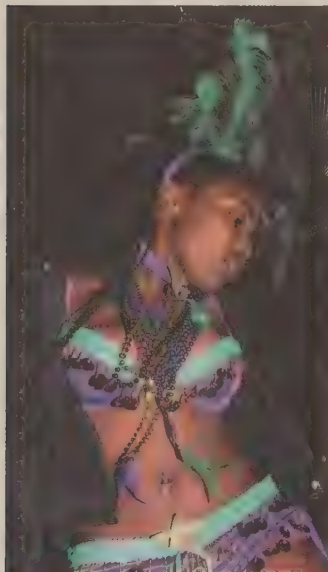


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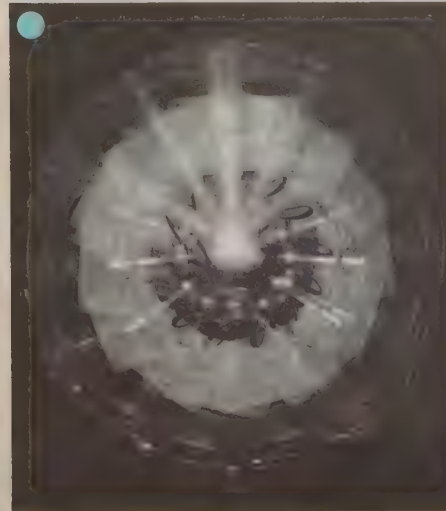
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SPIN THE BOTTLE

PHOTOS BY JEFFERY CROSS



NEW TWISTS ON LIQUOR CLASSICS

BY CAMPER ENGLISH

So many delicious alcohol products are coming onto the market this spring they're going to have to add extra shelves at the liquor store. Each new drink listed below offers a little something special — a new flavor, category, production technique, or twist on a classic.

1. ROSANGEL TEQUILA

Most flavored tequilas are based on un-aged blancos, but Rosangel begins life as Gran Centenario's highly awarded reposado. Then it's further rested in ex port casks for two months before being flavored with hibiscus. The result is more subtle than you might expect, with the hibiscus brightening up the tequila and the port adding a long-lasting finish.

www.rosangel.com

2. TANTEO JALAPENO TEQUILA

Though this tequila probably won't be distributed in California until fall, you can find it on the interwebs in the meantime. Tanteo comes in three flavors — a fresh-tasting jalapeño, a surprisingly good powdery chocolate, and a tropical flavor that's my least favorite of the bunch. Each bottle has a little bit of the other flavors as well, so this jalapeño tequila has some underlying chocolate and mango notes.

www.tanteotequila.com

3. FIREFLY SWEET TEA VODKA

This flavored vodka is so dangerously drinkable, I have to hide it from myself in the back of the liquor cabinet. Add equal parts vodka and water over ice with a lemon wedge, and you'll hardly know you're not drinking sweet tea, or "sweetened iced tea" as we Northeastern natives know the stuff.

www.fireflyvodka.com

4. SQUARE ONE BOTANICAL ORGANIC SPIRIT

This new product from locally-owned Square One Vodka falls somewhere between a flavored vodka and an herbal spirit-like gin. The flavor is fruity (pear, citrus) and floral (lavender, chamomile), with some herbs and spice (rosemary, coriander) underneath. As this botanical spirit doesn't easily fit into traditional categories, they've released it in a small batch specifically for adventurous bartenders.

www.squareonevodka.com

5. OBAN DISTILLER'S EDITION 1993

The salty air in the Scottish harbor town where the Oban distillery is located lends briny flavors to the range of whisky aged there. This limited edition scotch spent its final year in a Montilla fino sherry cask, and the fino funk really comes through to the glass. Fans of musky wine and sake may find this scotch right up their alley.

www.malts.com

6. CAP ROCK ORGANIC DRY GIN

While most gin starts as a grain-based spirit (corn, wheat, rye), this one's primary base is spirit derived from organic apples sourced near the distillery. It is then infused with fresh and dried flowers and spices, and some citrus juice and peels before distilling. The gin is of the floral and fruity new world variety rather than the bold juniper-forward London style.

www.peakspirits.com

7. G'VINE NOUAISON

Another brand of non-grain gin is G'Vine, distilled from grapes in the Cognac region of France. The green bottle version, Floraison, is an absolute flower bomb in your mouth, but the gray-bottled Nouaison is more traditional in flavor profile yet still soft and delicious from the grape spirit. Distribution for the brand is changing, and hopefully it will start showing up on local store shelves in the next few months.

www.g-vine.com

8. BEEFEATER 24 GIN

The changes between regular Beefeater and the new Beefeater 24 that launches in the U.S. this April are subtle enough that the product is a slight adjustment rather than a bold new direction. The distillers kept the same botanicals as in the standard product, but added grapefruit peels, green tea, and Japanese sencha tea into the mix. The tannins in the tea add a structured feeling in the mouth and a lovely long finish.

www.beefeater24.com **SBFC**

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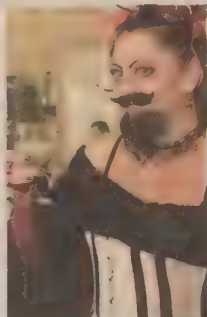
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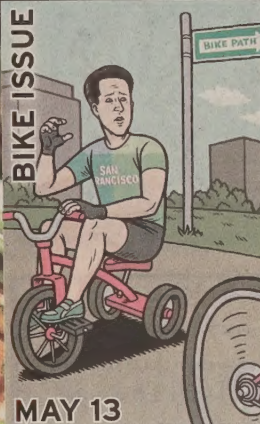
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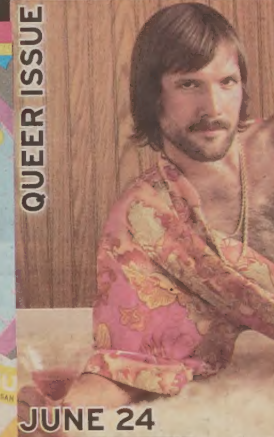
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where to buy

TWO RENEGADE COPS

COVER AND PAGE 4

Clothing from:

5 and Diamond

510 Valencia, SF
415-255-9747
www.fiveanddiamond.com

Heathen

myspace.com/wearheathen

SCENE MAKERS

PAGES 14 and 15

Styles from:

A Fine Tooth

www.afinetooth.com

Armani Exchange

25 Stockton, SF; 415-296-1004
www.armanisexchange.com

Atrium

644 Broadway NYC
212-473-9200
www atriumnyc.com

Ben Sherman

55 Stockton, SF; 415-593-0671
www.bensherman.us

CC Rider

260 Divisadero, SF; 415-596-2182
www.ccridersf.com

Diesel

101 Post, SF; 415-982-7077
www.diesel.com

DLX

1831 Market, SF; 415-626-5588
www.dlxsf.com

Dolce&Gabbana

www.dolcegabbana.com

Edo Salon

601 Haight, SF; 415-861-0131
www.edosalon.com

Free Gold Watch

www.freegoldwatch.com

Goodwill

1669 Fillmore, SF; (415) 354-8570
www.sfgoodwill.org

Guess

90 Grant Ave., SF; 415-781-1589
www.guess.com

Horseface

myspace.com/houseofhorseface

House of Hengst

www.houseofhengst.com

Michael Kors

www.michaelkors.com

Painted Bird

1201 A Guerrero, SF
415-401-7027
www.paintebird.org

Puma

856 Market, SF; (415) 788-9880
www.puma.com

True

1415 Haight, SF; 415-626-2882
www.trueclothing.net

Nate Always wears clothing from
Painted Bird

Ava Berlin wears designs by
House of Hengst

Vivvyanne Forevermore/Mica
wears hat by Horseface and
attitude by House of More

China G. wears pants by April77
from Atrium, tie from Ben
Sherman, and high tops and
accessories from Diesel

Jamie James wears shirt from
Painted Bird, Emerica Shoes from
DLX, pin from Calvin Johnson

Kelly Kate wears jacket from CC
Rider, Alexander Spit tee from
Free Gold Watch, boots and
accessories from Goodwill, hair
styling by Nick St. Mary at Edo
Salon

Keyatta wears clothing from A
Fine Tooth

Lady Luz wears clothing from
Diesel, shoes by Michael Kors,
glasses by Dolce&Gabbana.

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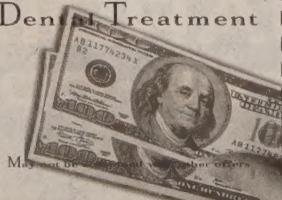
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Journal of Medicine" have docu-
mented a link between heart dis-
ease, stroke, and gum infection. If
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had your teeth cleaned for six
months or longer you could be at risk
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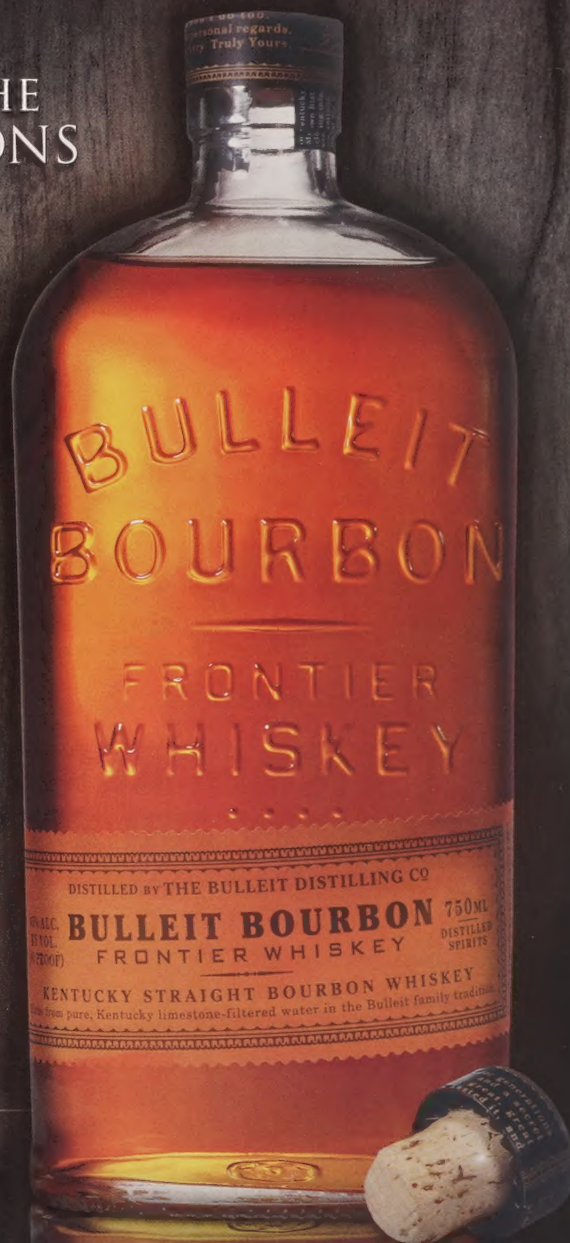
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